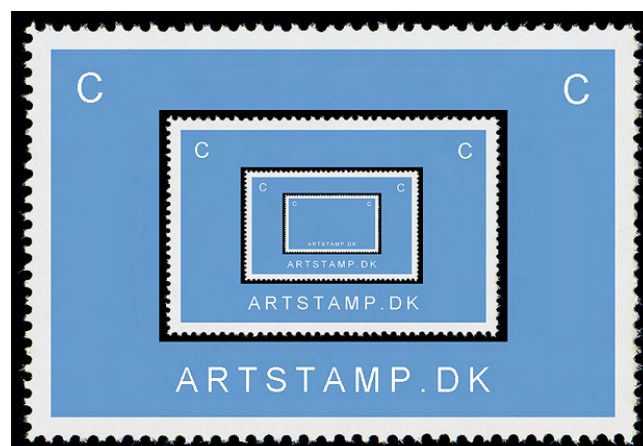


Editions 2007–

Artstamp.dk was founded in 2007 by artist and producer Sam Jedig as an artistic investigation of the postage stamp as an independent medium. The project approaches the stamp as a concentrated visual and conceptual space, where image, idea, and distribution converge within a miniature format.

This publication documents all registered original editions produced by Sam Jedig under Artstamp.dk from 2007 onward. Each edition represents an autonomous artistic intervention while contributing to the continuous development of the project's form and scope.

The catalogue functions as a comprehensive archive and documentation of the original Artstamp.dk productions and is continuously updated as new editions are produced.



2007

SORRY

Issued during the Iraq War in 2007, as Saddam Hussein awaited execution, this first Artstamp stages a suspended gesture: a raised finger against a backdrop of power.

The word *Sorry* floats without sender.
Who speaks? The dictator, history, the victors — or those watching?

The stamp does not judge.
It displaces certainty and turns the image back toward us.

In a conflict framed by authority and righteousness, the question remains:
who holds the rope, and who claims innocence?



Sorry

Published 15.11.2007

Size 35 × 25 mm

1A — ed. 300

1B (NP) — ed. 50

1C — ed. 100 (black frame)

1F — first day cover (1A), ed. 12 signed

1FF — first day cover (1A), block of four, ed. 6 signed

1A – EDITION 450 - 2007



SAM JEDIG / SORRY

2008

NO MORE PROTECTION

(Black Overprint, Denmark)

An icon of national stability appears — and is simultaneously concealed.

The Danish Queen wears dark glasses and covers her face. A black overprint crosses the title. Protection seems withdrawn, yet who is it that requires protection?

The nation, the monarchy, the individual — or the very idea of security?

In a period marked by terror alerts, debates on freedom of speech, and questions of national identity, the symbol of continuity is rendered vulnerable.

The stamp does not declare Denmark in danger.
It questions what “protection” means — and who pays the cost of it.



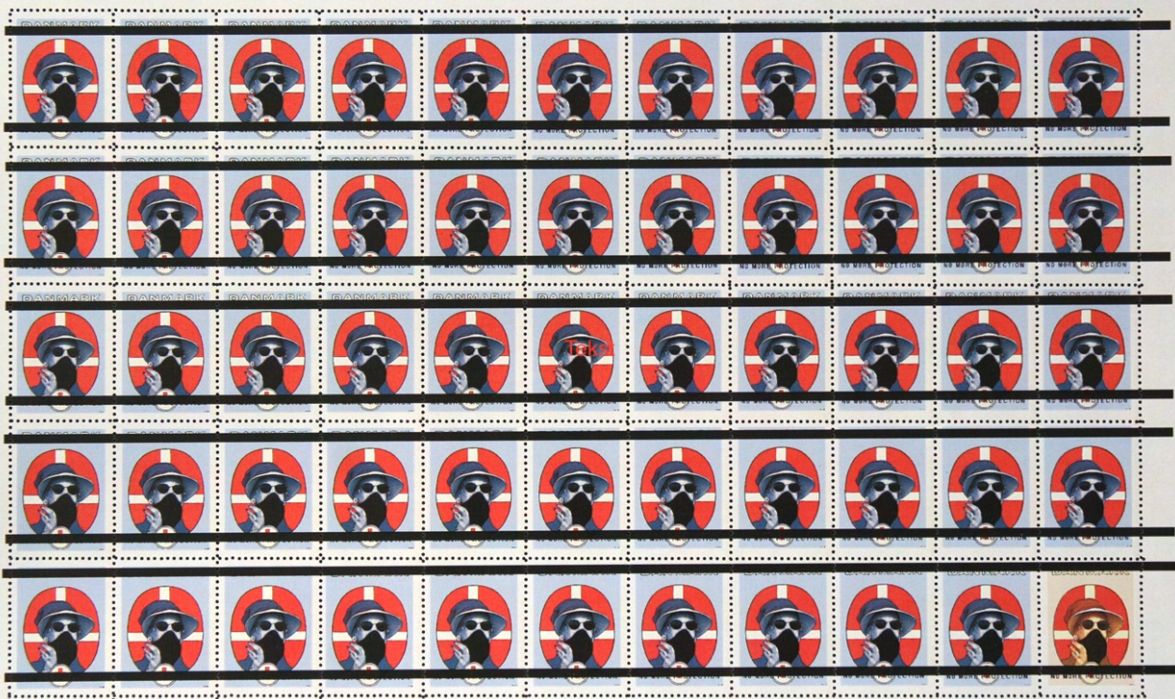
No More Protection
(black overprint, Denmark)
Published 28.01.2008
Size 32 x 24 mm

2A — ed. 1000
2B (NP) — ed. 1000

2A-V — variant no. 55 in sheets

2F — first day cover (2A), ed. 12 signed

24 225
B1- Edition 1000-2008



Sam Jedig / NO MORE PROTECTION

INVASION OF IRAQ (2003–2008)

LIBERATION – FRIENDSHIP – FREEDOM

This work consists of a two-stamp series.

The series addresses Denmark's participation in the Iraq War between 2003 and 2008 as an ally of the United States. The two motifs mirror one another and examine the relationship between political action and political language.

One stamp presents the American flag accompanied by the word *Liberation*.

The other combines the Danish and American flags beneath the words *Liberation – Friendship – Freedom*.

These words represent the official narrative.

The black overprint disrupts that narrative.

As a series, the work functions as a double exposure:

on one level, the rhetorical justification of war;

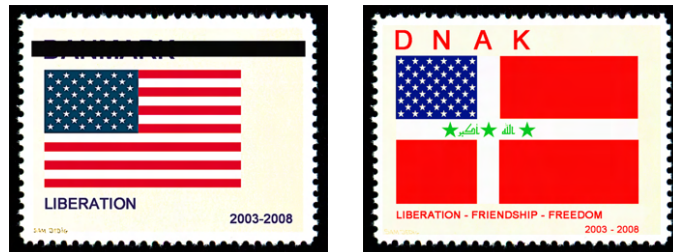
on another, the historical reality and the division within the Danish population.

Was it liberation — or invasion?

Was it solidarity — or political alignment?

Who defines freedom — and who bears the consequences?

The series documents a political moment in recent Danish history and preserves the tension between ideal, alliance, and outcome.



Invasion of Iraq (2003–2008)

(black overprint, Denmark)

published 25.01.2008

size 30 × 39 mm

3A — ed. 420 — LIBERATION

3B (NP) — ed. 420 — LIBERATION

3F — first day cover (3A), ed. 12 signed

3FF — first day cover (3A), block of four, ed. 6 signed—

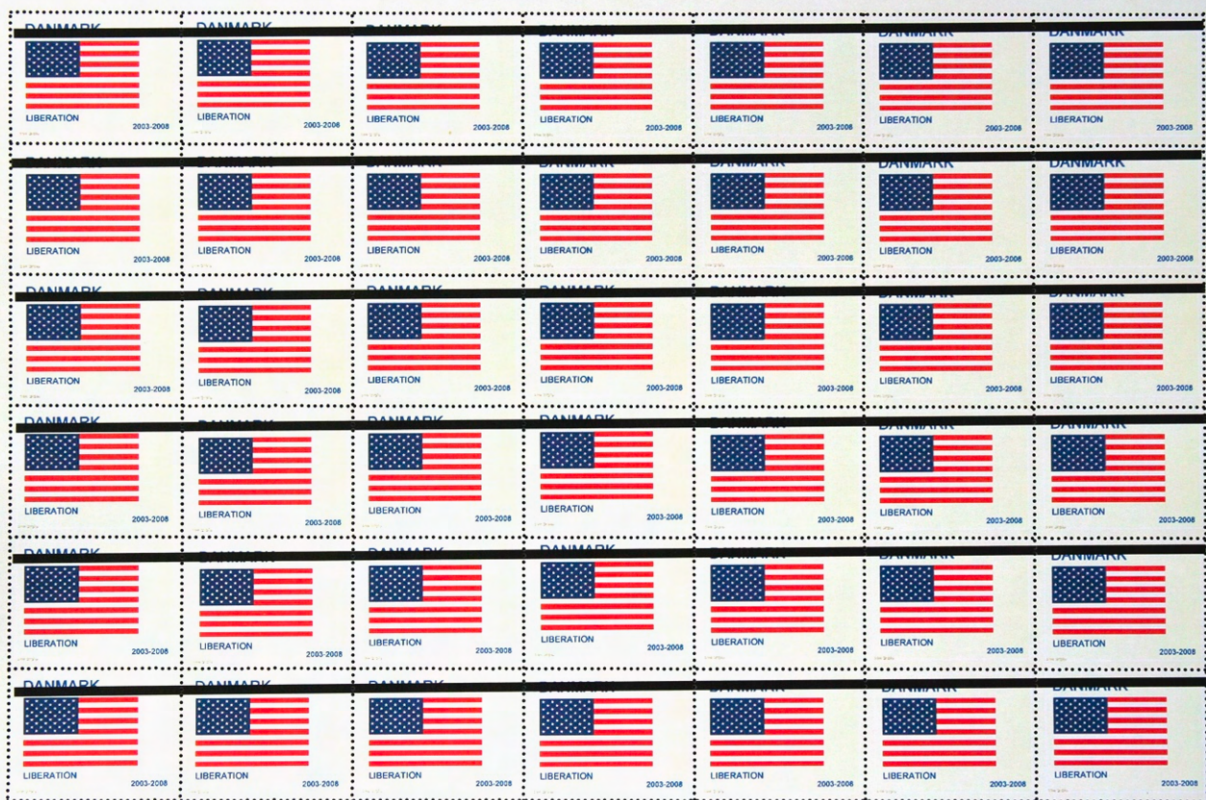
“Liberation – Friendship – Freedom”

(Denmark / United States)

published 25.01.2008

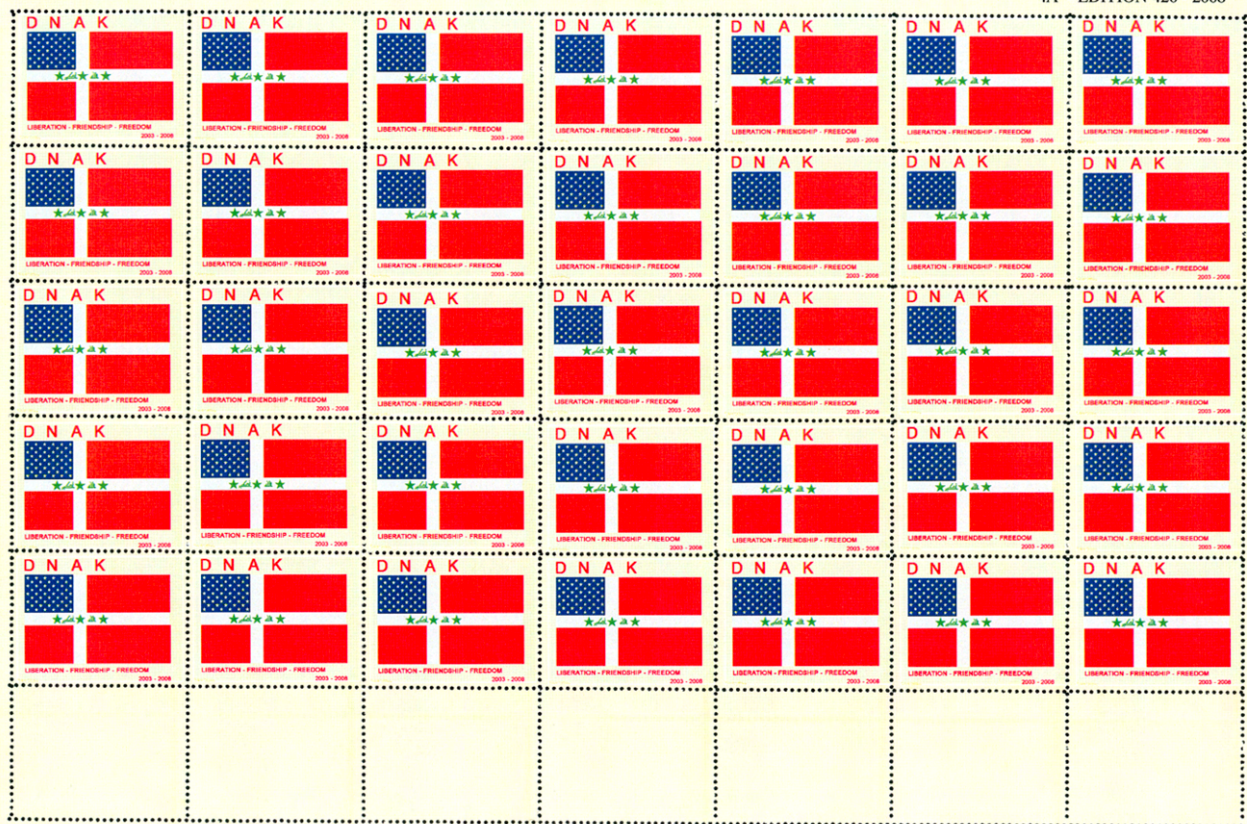
size 30 × 39 mm 4A — ed. 420 4F — first day cover (4A), ed. 12 signed

4FF — first day cover (4A), block of four, ed. 6 signed



Sam Jedig/ LIBERATION

(H) ✓



SAM JEDIG / LIBERATION - FREINDSHIP - FREEDOM

HUMAN RIGHTS

(Mini Sheet, 2008)

This mini sheet is constructed from a Chinese postage stamp motif, recontextualized with references to American political intervention.

The ornamental composition and ceremonial aesthetic resemble the visual language of state propaganda: harmony, pride, optimism. A child figure stands as a symbol of future and national continuity.

The title, *Human Rights*, introduces tension.

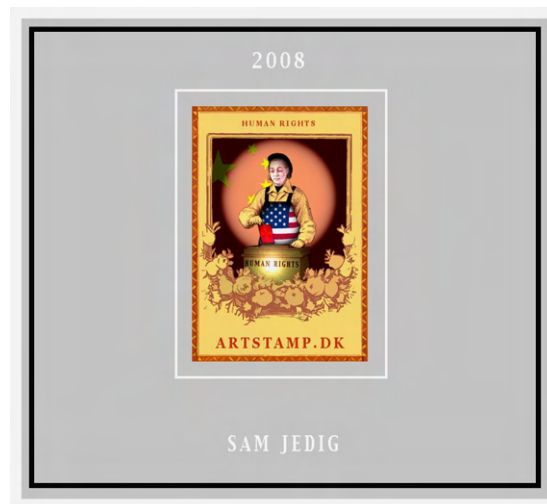
The phrase appears universal — yet it is frequently invoked within geopolitical confrontation. Nations accuse one another in the name of rights while pursuing strategic interests.

Is the work addressing China?

The United States?

Or the instrumentalization of human rights itself?

Through irony, the mini sheet exposes how moral language can function as political currency. The image appears official, almost celebratory — but the title destabilizes it.



Human Rights

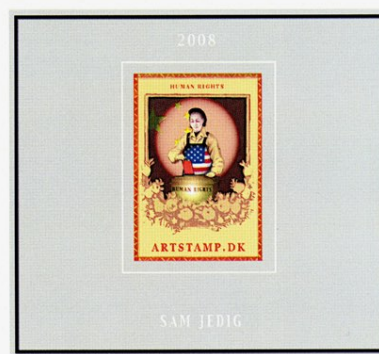
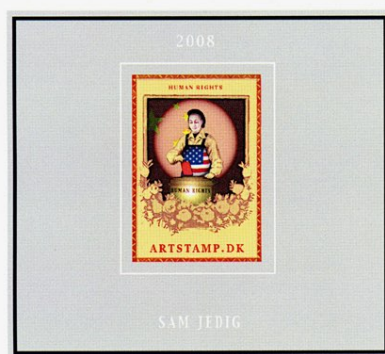
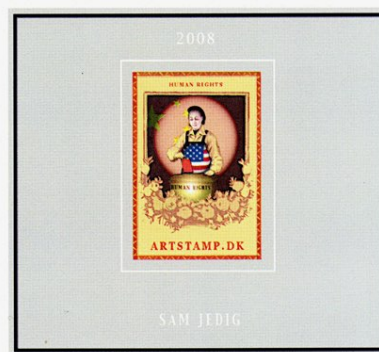
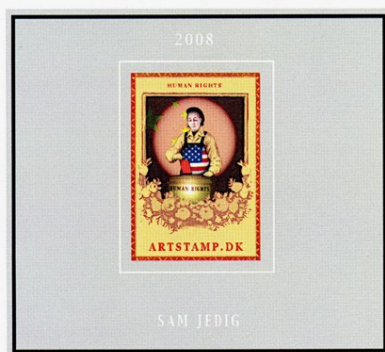
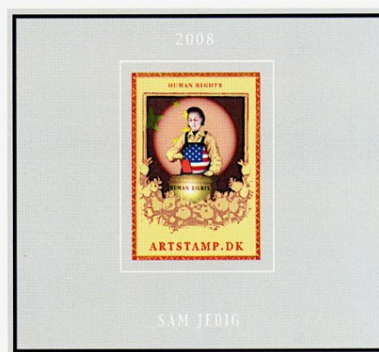
Published 28.01.2008

Mini sheet

Size

5AM — ed. 60

5FF — first day cover (5AM), ed. 12 signed



SAM JEDIG / HUMAN RIGHTS

UNKNOWN HEROES

2008

The series consists of nine stamps depicting masked figures presented as “heroes.”

Behind the masks, the individuals have become unknown. The face is concealed; identity remains unresolved.

Are they heroes — or abusers?
Protectors — or executioners?

By repeating the figure in nine variations, the individual dissolves. The image becomes a sign, open to projection.

The series examines how heroism is constructed — and how quickly it can reverse.



Unknown Heroes

published 01.02.2008

size 28 × 23 mm

6A–6H — ed. 300 each

6AB–6HB (np) — ed. 100 each

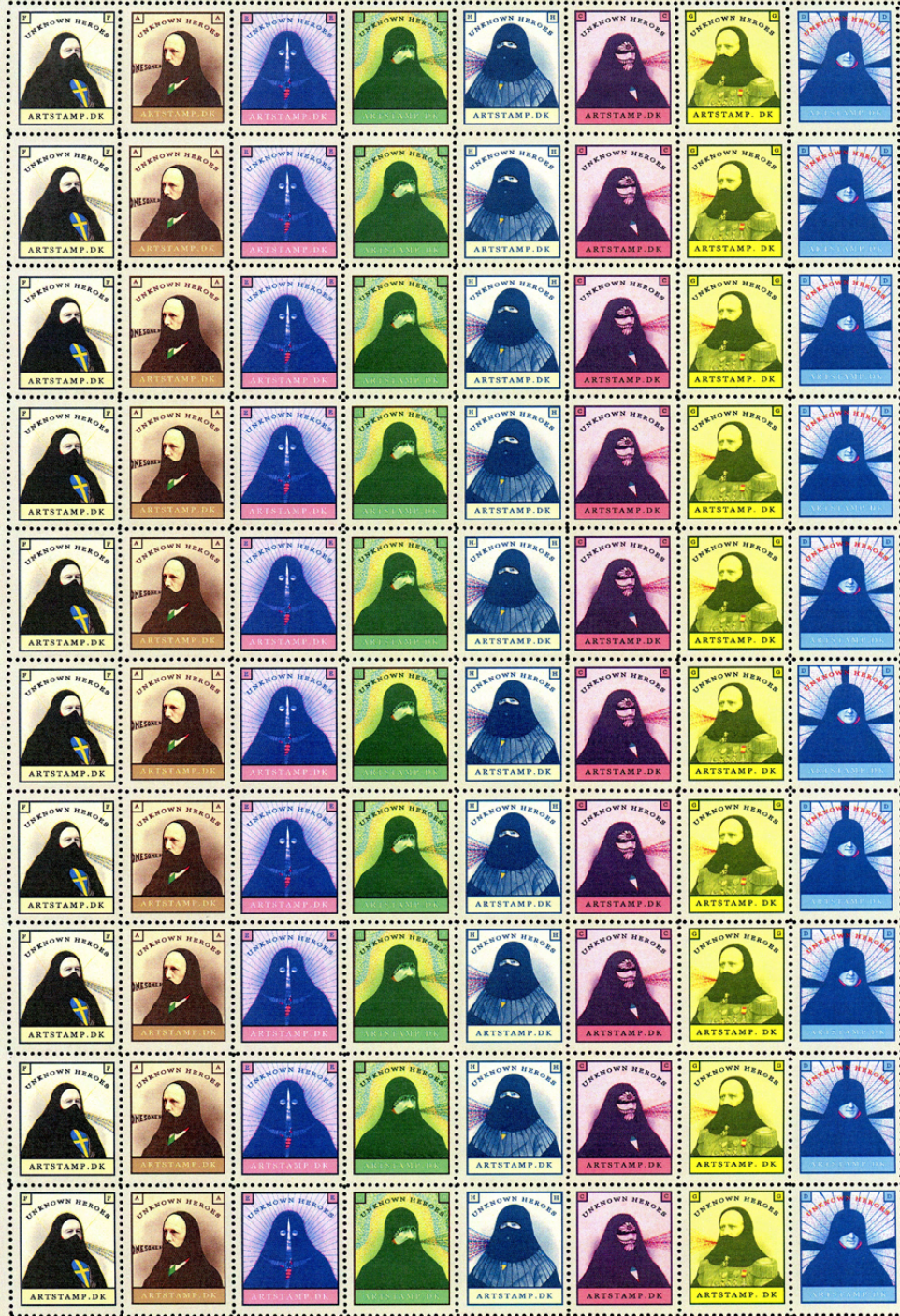
size 39 × 30 mm (6I)

6I — ed. 300

6IB (np) — ed. 100

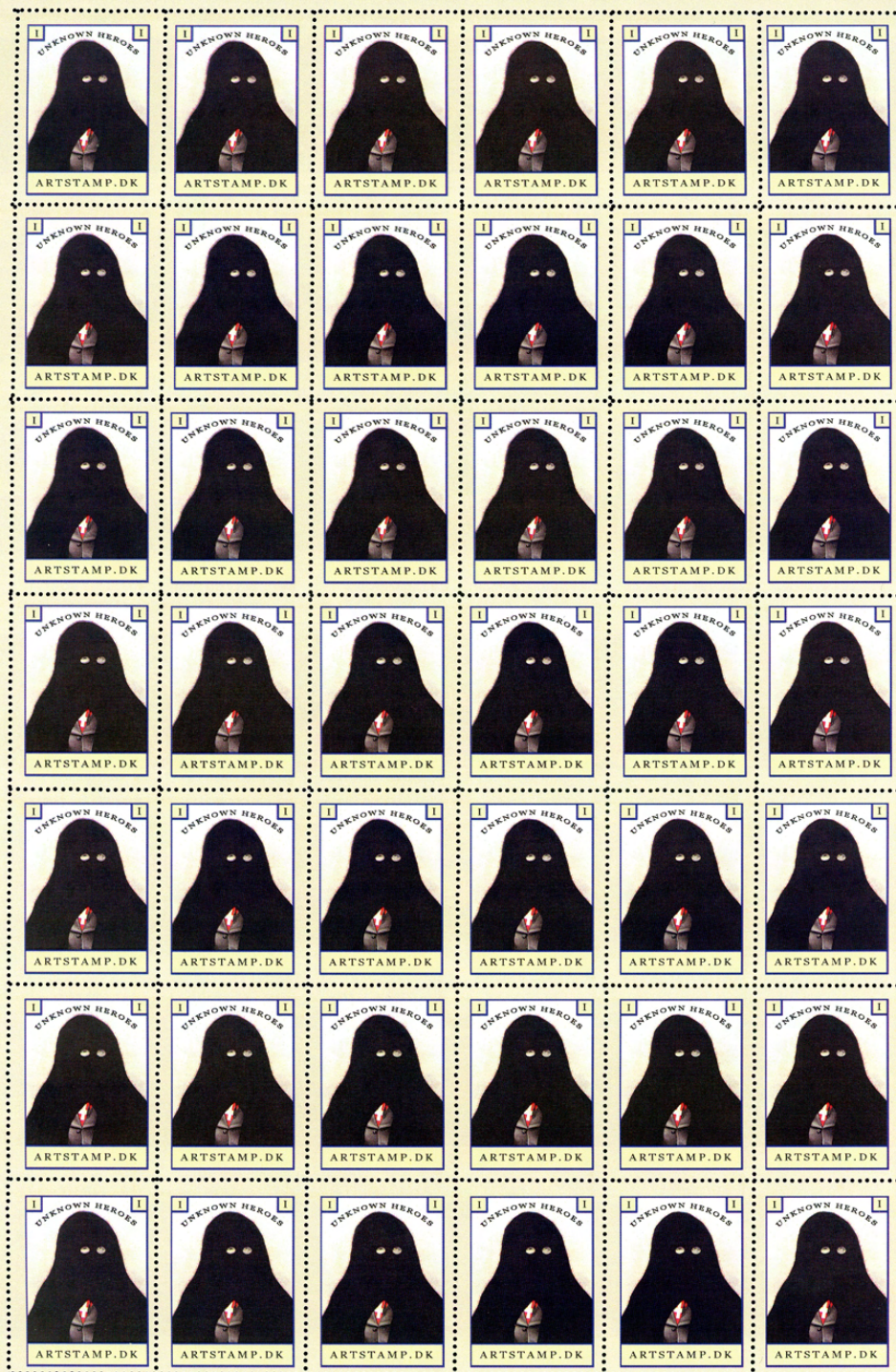
6F — first day cover (6A–6I), ed. 12 signed

6F-6A-6E 6B-6H-6C-6G-6D--- EDITION 300- 01.02.2008



SAM JEDIG / UNKNOWN HEROES

6 (I)- edition 300-2008



Sam Jedig/Unknown Heroes

REFUGEE

2008

The same woman appears six times. The colors shift, but her face remains unchanged.

The word *REFUGEE* stands vertically and neutrally — almost administrative. A human being is reduced to a category.

The repetition mirrors the system's gaze: registration and sorting. At the same time, her look insists on individuality.

She does not change.

What changes is the way we see her.

The series examines the tension between person and label — between identity and definition.



Refugee

Published 06.02.2008

Size 28 × 23 mm

7A–7F — ed. 300 each

7AB–7FB (np) — ed. 100 each

7FDC — first day cover (7A–7F), ed. 12 signed

7A-7B-7C-7D-7E-7F- EDITION 300-2008



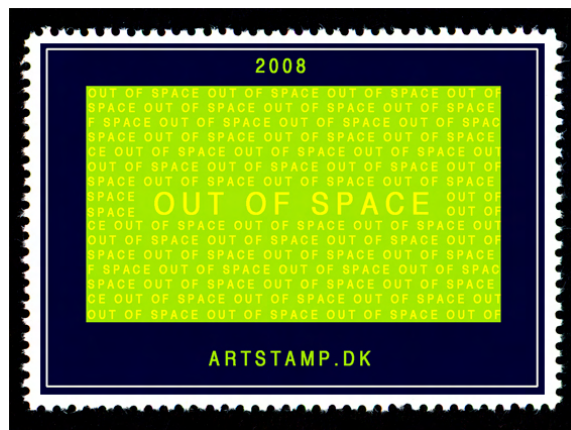
SAM JEDIG / REFUGEE

OUT OF SPACE

2008

The surface is filled with the words *Out of Space* until nothing else remains.

The stamp reflects on its own limits — when the idea exceeds the frame.



Out of Space

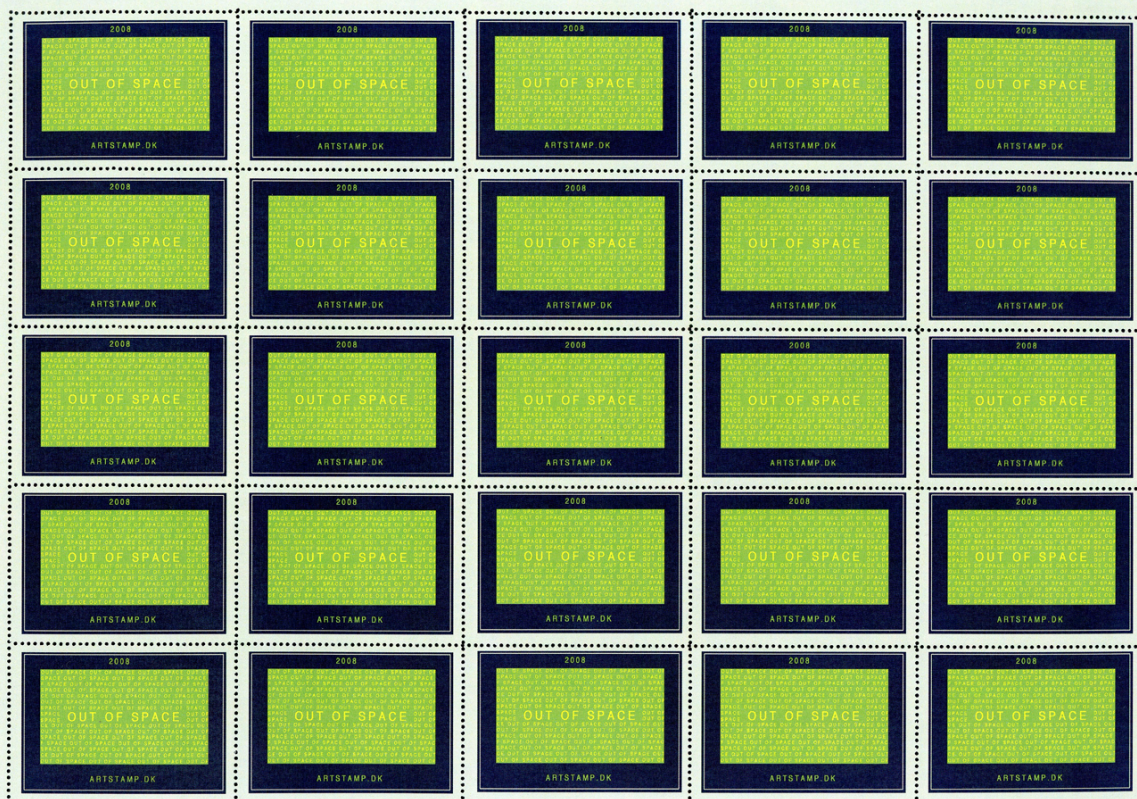
Published 15.02.2008

Size 37 × 53 mm

8A — ed. 300

8AB (np) — ed. 150

8FF — first day cover, ed. 12 signed



SAM JEDIG /OUT OF SPACE

EITHER YOU ARE WITH US, OR AGAINST US...

2008

The title refers to the binary rhetoric that emerged at the beginning of the “war on terror”: either with us — or against us. No middle ground. No nuance.

At the center stands a skull, symbolizing the ultimate consequence of war. Around it, human figures accumulate — enlarged, anonymous. They may be read as soldiers: young people sent to fight and die for an idea.

The series repeats the motif in different color variations. The surface changes, but the structure remains.

Behind the demand for loyalty lies the same reality: death.



Either You Are With Us, Or Against Us...

Published 15.02.2008

size 39 × 30 mm

9A — ed. 360

9AB (np) — ed. 336

9B — ed. 630

9BB (np) — ed. 336

9C — ed. 630

9CB (np) — ed. 336

9D — ed. 630

9DB (np) — ed. 336

9E — ed. 630

9EB (np) — ed. 336

9F — ed. 630

9FB (np) — ed. 336

9G — ed. 630

9GB (np) — ed. 336

9H — ed. 420

9HB (np) — ed. 252

9I — ed. 336

9IB (np) — ed. 252

9J — ed. 288

9JB (np) — ed. 168

9K — ed. 204

9KB (np) — ed. 126

9FF — first day cover (9A–9K selected), ed. 18 signed



SAM JEDIG / EITHER YOU ARE WITH US, OR AGAINST US...

EITHER YOU ARE WITH US, OR AGAINST US...

(Mini sheets)

A reduced sheet format of the same motif.

The composition is reorganized as a cross — isolating the central image and intensifying its symbolic structure.

The skull remains the core: death as consequence.

The surrounding figures compress the rhetoric into a more concentrated field.

The mini sheet shifts scale, but not message.

Skriv for at indtaste tekst



EITHER YOU ARE WITH US, OR AGAINST US...

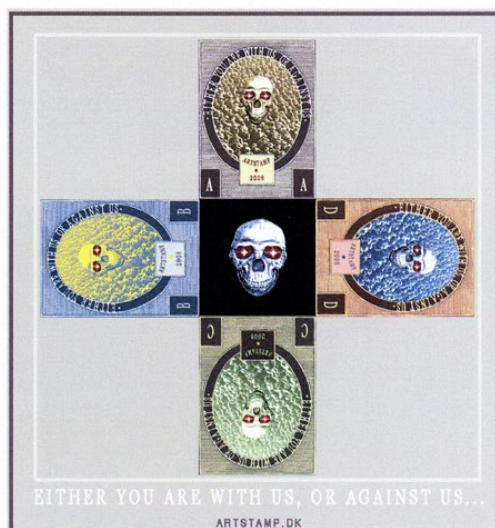
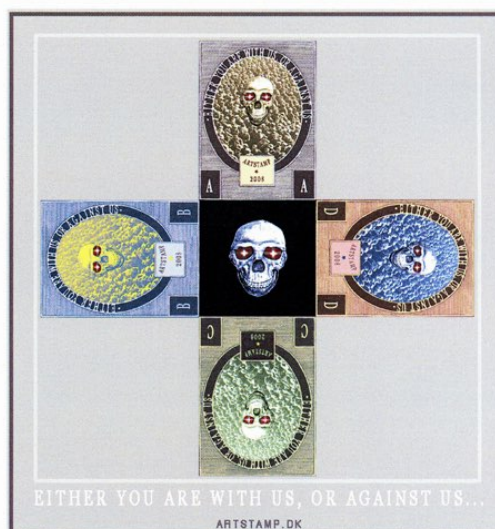
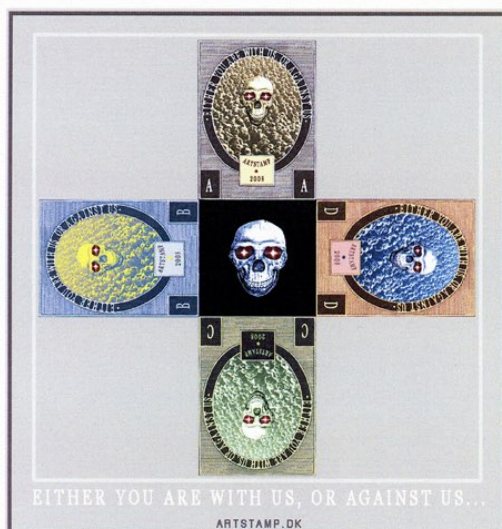
(Mini sheets)

Published 15.02.2008

sSze [indsæt mål]

10A — ed. 120

10FF — first day cover, ed. 6 signed



SAM JEDIG / EITHER YOU ARE WITH US, OR AGAINST US...

PROTECT YOURSELF

2008

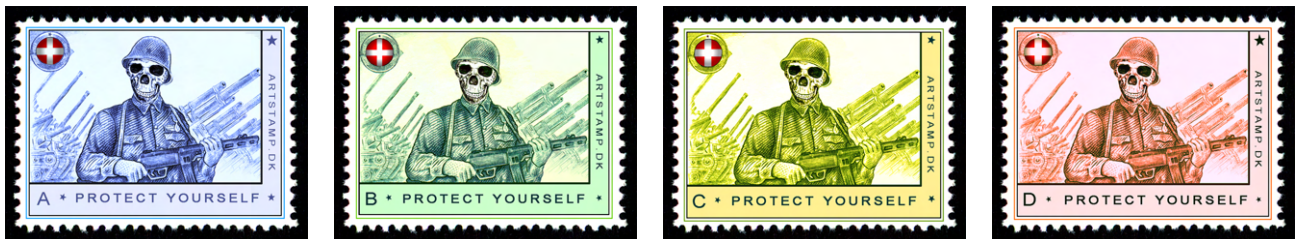
The motif is based on a Chinese propaganda stamp.
The heroic soldier remains — but his face has become a skull.

In the upper left corner, the Danish flag replaces the original emblem.
It reappears reflected in the hollow eye sockets.

The slogan says: *Protect yourself.*
But who is to be protected — and from what?

The image shifts from collective ideology to individual anxiety.
Protection becomes ambiguous: self-defense, nationalism, fear.

Behind the call to protect lies the same presence:
death.



Protect Yourself

published 16.02.2008

size 24 × 32 mm

11A — ed. 825

11AB — ed. 550

11B — ed. 825

11BB — ed. 550

11C — ed. 825

11CB — ed. 550

11D — ed. 550

11DB (np) — ed. 440

11FF — first day cover (11A–11D), ed. 18 signed



Sam Jedig/ PROTECT YOURSELF

Forbidden World

(2008)

The title suggests a delimited space — a symbolic territory regulated by norms, power structures, and cultural codes. The “forbidden” functions not merely as a geographic metaphor, but as a condition under which identity is constructed.

The mask emerges as the central motif. It does not simply conceal the subject; it produces it. The face becomes a surface upon which identity is staged and stabilized, while remaining fragile and performative.

The repetition across color variations emphasizes the structural strategy of the series: the figure remains formally constant, while the perceptual context shifts. Identity thus appears not as essence, but as relational and contingent.

“Forbidden World” may be read as an inquiry into the politics of the gaze — who looks, who is seen, and under what conditions visibility is permitted.



Forbidden World

published 13.03.2008

size 32 × 24 mm

- 12A — ed. 825
- 12AB (np) — ed. 550
- 12B — ed. 550
- 12BB (np) — ed. 550
- 12C — ed. 1100
- 12CB (np) — ed. 550
- 12D — ed. 825
- 12DB (np) — ed. 385
- 12E — ed. 1100
- 12EB (np) — ed. 550
- 12F — ed. 825
- 12FB (nb) — ed. 385
- 12G — ed. 1100
- 12GB (np) — ed. 550
- 12H — ed. 1650
- 12HB (np) — ed. 550

12FF — first day cover (combination), ed. 18 signed

Forbidden World

Published 13.03.2008

Size 39 × 30 mm (black frame)

- 13A–13H — ed. 120 each (combination print sheets)
- 13AB–13HB (np) — ed. 60 each (combination print sheets)

13FF — first day cover (combination), ed. 9 signed

12 F. EDITION 825 – 2008



SAM JEDIG /FORBIDDEN WORLD

Full sheet shown (12F, ed. 825).
The series comprises eight different full-sheet color editions.

Forgiveness (No More Drawing)

2008

The work refers to the international crisis following the publication of the Muhammad cartoons in Denmark (2005–2006), where debates on freedom of expression, religious sensitivity, and global politics converged.

The title signals a shift from satire to restraint. “No more drawing” may be read as a reflection on the limits of representation and the political consequences of images.

Through mirroring and ornamental framing, the motif establishes a tension between cultural visual traditions and the Western stamp format. The work examines not only the crisis itself, but the conditions under which representation becomes contested.



Forgiveness (No More Drawing)

Published 15.06.2008

Size 37 × 53 mm

14A — ed. 400

14AB (np) — ed. 300

14FF — first day cover, ed. 15 signed



SAM JEDIG / FORGIVENESS

Declared Bankrupt

(2008)

These two works are overprinted on original Icelandic postage stamps and function as a direct commentary on Iceland's financial collapse in October 2008. Within weeks, the country's three major banks failed after years of aggressive international expansion and dependence on foreign credit markets. The state assumed control of the banking system, the currency depreciated sharply, and Iceland sought international financial assistance.

The overprint "Declared Bankrupt" inscribes the crisis directly onto the national visual archive. The official stamp — traditionally a symbol of sovereignty, stability, and economic order — is transformed into a record of systemic breakdown.

By intervening in existing state-issued imagery, the work exposes the tension between national identity and global finance. The philatelic object becomes a political document: a miniature declaration of economic emergency.



Declared Bankrupt

print over (Iceland stamp)

published 23.10.2008

15A — Landscape — ed. 260

15B — Iceland Horse — ed. 950

15FF — first day cover (combination), ed. 10 signed

Global Warning

2008

This five-color series addresses the climate crisis as a consequence of global economic and industrial structures. The motif is sampled from a South American postage stamp and refers to regions where large-scale deforestation and resource extraction — particularly in the Amazon basin — have significantly affected atmospheric CO₂ levels and ecological balance.

By overlaying the word *Warning*, the work shifts the original national narrative embedded in the stamp. What traditionally functioned as a symbol of development and modernity is recoded as an indicator of environmental vulnerability.

The slightly tilted globe may be read as a visualization of climatic disequilibrium. Repetition across color variations emphasizes the structural dimension of the motif and frames climate change as a systemic condition rather than an isolated event.



Global Warning

Published 26.10.2008

Size 53 × 37 mm

- 16A — ed. 250
- 16AB (np) — ed. 150
- 16B — ed. 250
- 16BB (np) — ed. 150
- 16C — ed. 350
- 16CB (np) — ed. 150
- 16D — ed. 400
- 16DB (np) — ed. 150
- 16E — ed. ?
- 16EB (np) — ed. 250

16FF — first day cover (combination), ed. 15 signed

16E - EDITION 450 - 26.10.2008



SAM JEDIG/GLOBAL WARMING

Save Me

(2008)

This series references the iconic 2008 U.S. presidential campaign poster depicting Barack Obama, originally designed by Shepard Fairey. The portrait became a defining visual emblem of Obama's campaign and marked a historic political moment: the election of the first African American president of the United States.

In *Save Me*, the image is mirrored and recontextualized. Where the original poster carried aspirational slogans such as "Hope" and "Change," this version replaces them with the phrase *Save Me*. The shift alters the direction of address.

Rather than projecting collective optimism, the work introduces ambiguity: Who is asking to be saved — the nation, the political system, the electorate, or the leader himself?

By appropriating and reversing a globally recognized campaign image, the work examines political iconography as constructed belief. The mirrored composition destabilizes the rhetoric of progress and reframes it as commentary on expectation, projection, and the symbolic burden placed upon political figures during moments of systemic uncertainty — particularly in the context of the 2008 financial crisis and a shifting global order.

The series positions the campaign image not only as political propaganda, but as reproducible visual culture, open to circulation and reinterpretation.



Save Me

Published 03.11.2008 (the day before the U.S. presidential election)

Size 39 x 30 mm

17A–17F — ed. 210 (combination on print sheets)

17AB–17AF (np) — ed. 35 (combination on print sheets)

17FF — first day cover (combination), ed. 15 signed

17AF - EDITION 210 - 30 ARK - 3.11.2008



SAM JEDIG / SAVE ME

2009

No More Heroes (2)

2009

This stamp draws on Icelandic national symbolism, referencing the falcon motif historically associated with Iceland's visual identity. Under the title *No More Heroes*, the image shifts from an emblem of strength and sovereignty to a critical reflection on economic responsibility and collective disillusionment.

The work was produced in the aftermath of Iceland's 2008 financial collapse, when the country's three major banks failed within days. Years of aggressive financial expansion and international speculation had expanded the banking sector far beyond the capacity of the national economy. When global credit markets froze in October 2008, the system collapsed, triggering severe currency devaluation and a deep economic crisis.

The title *No More Heroes* rejects the narrative of financial "heroes" — investors and executives previously celebrated as symbols of national growth. Instead, the stamp points toward an acknowledgment of structural vulnerability and accountability.

By appropriating a national symbol at a moment of crisis, the work examines how economic narratives reshape both identity and public trust.



No More Heroes (2)

published 18.12.2009

size 32 x 24 mm

18A — ed. 1100

18AB (np) — ed. 330

18FF — first day cover, ed. 15 signed



SAM JEDIG/ NO MORE HEROES (2)

Unknown Heroes

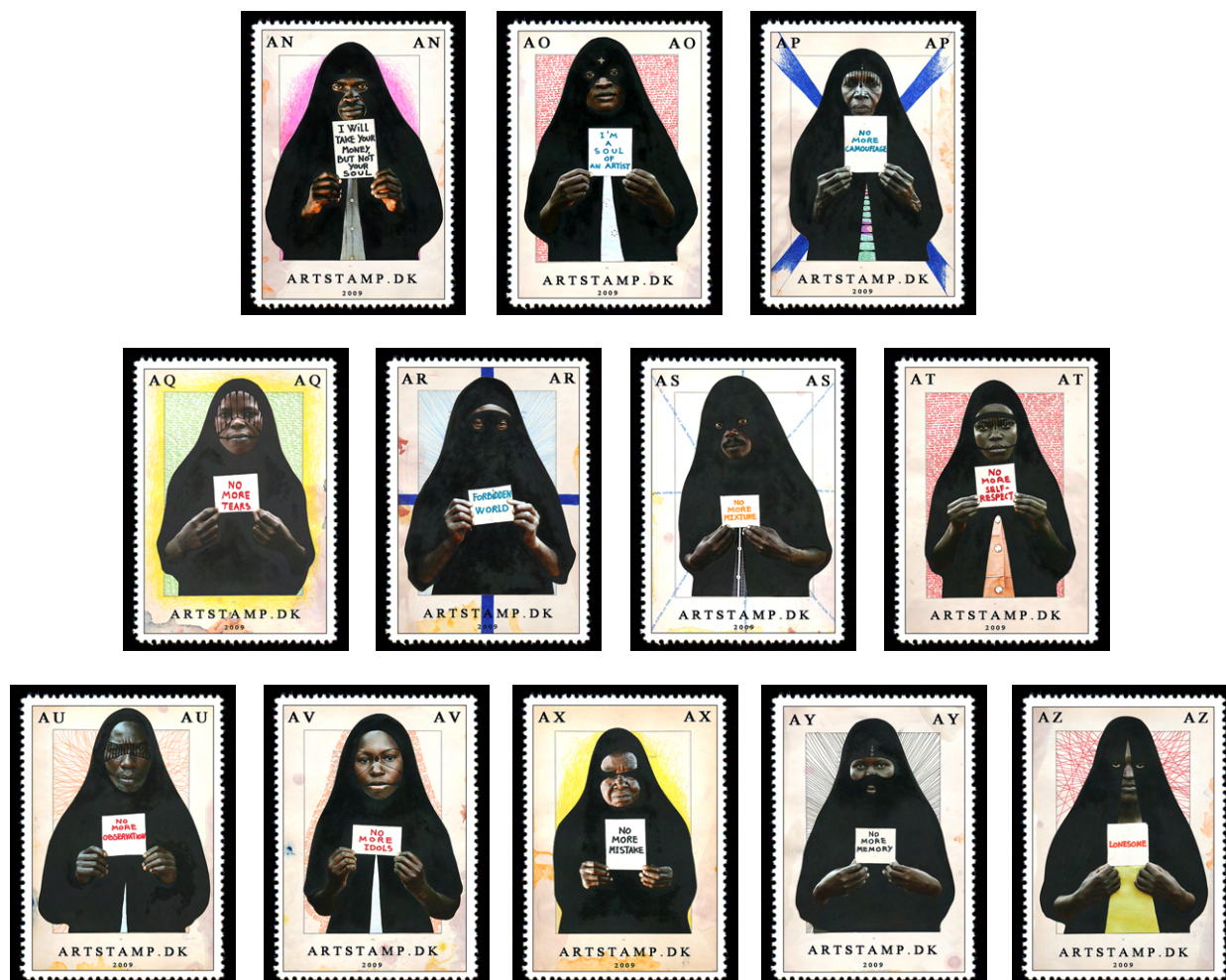
2009

This series appropriates portrait imagery associated with Kristian von Hornsleth's *Hornsleth Village Project Uganda* (2006–2007), shifting the focus from naming and ownership to anonymity. The figures appear masked and stripped of stable identity markers.

The handwritten text fragments are central to the structure of the work. Each figure holds a short statement — “Sorry,” “Don’t Save Me,” “No More Running,” “Remember Me,” among others — functioning as direct addresses to the viewer. These textual interventions destabilize the relationship between subject and representation: are the figures speaking for themselves, or are the words projected onto them?

By combining portraiture, masking, and language, the series interrogates identity as construction and visibility as conditional. It questions systems of representation in which power, authorship, and value are unevenly distributed within global narratives of aid and intervention.





Unknown Heroes

Series A

Published 11.02.2009

Size 53 × 37 mm (all stamps on full print sheets)

19A–19AZ — ed. 120

19AB–19AZ-B (np) — ed. 50

19AM-B — ed. 500 (black frame)

19FF — first day cover (combination), ed. 25 signed

19FFF — first day cover, ed. 9 signed

19A - 19AZ - EDITION 120 11.2.2009



SAM JEDIG / UNKNOWN HEROES

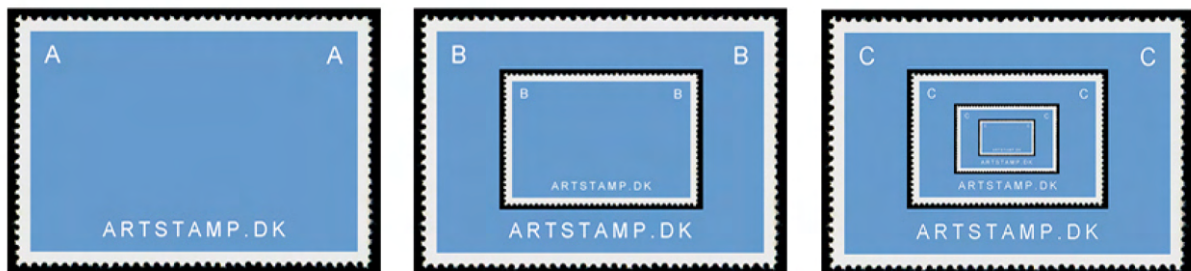
Stamp on Stamp

2009

Stamp on Stamp is a self-referential work in which the postage stamp becomes its own motif. Through repetition, the image contains a smaller version of itself, which again contains another — establishing a recursive visual structure. The work collapses the distinction between medium and motif: the stamp functions simultaneously as image and object.

The conceptual approach recalls William Anastasi's *Wall on the Wall*, where the work mirrors its own architectural condition. Here, the stamp reflects upon its own form and function. A mass-produced instrument of communication becomes a meditation on reproduction, framing, and institutional identity.

In this recursive structure, the gaze turns inward. The stamp does not merely circulate in the world — it circulates its own image, questioning originality, scale, and the infinite regress inherent in representation.



Stamp on Stamp

Published 03.03.2009

Size 37 x 53 mm

20A — ed. 400

20B — ed. 400

20C — ed. 400

20FF — first day cover, ed. 22 signed



Remember Me (Anders Fogh Rasmussen)

2009

In 2009, Anders Fogh Rasmussen was appointed Secretary General of NATO during a period marked by international tension. His nomination generated debate, partly due to Denmark's military involvement in Iraq and Afghanistan and the diplomatic aftermath of the Muhammad cartoons crisis.

The stamp situates him within the transition from national leadership to international authority. The fragmented portrait combined with the NATO emblem reflects this shift. The title *Remember Me* introduces questions of political legacy and historical accountability.



Remember Me (Anders Fogh Rasmussen)

Published 06.03.2009

Size 32 × 24 mm

21A — ed. 1100

21AB — ed. 330

21FF — first day cover, ed. 15 signed



SAM JEDIG / REMEMBER ME

Save Me

2009

In *Save Me*, The Little Mermaid is placed within a climate context. Across five stamps, the water level gradually rises until the figure slowly disappears.

A national icon becomes an image of climate vulnerability. The title poses a direct yet open question: who — or what — is to be saved? The monument, the nation, or the planet?

The series avoids dramatization. The disappearance is gradual and understated — and precisely for that reason, it is compelling.



Save Me

Published 27.03.2009

Size 32 × 24 mm (combination on full print sheets)

22A–22E — ed. 1100

22FF — first day cover (combination), ed. 12 signed



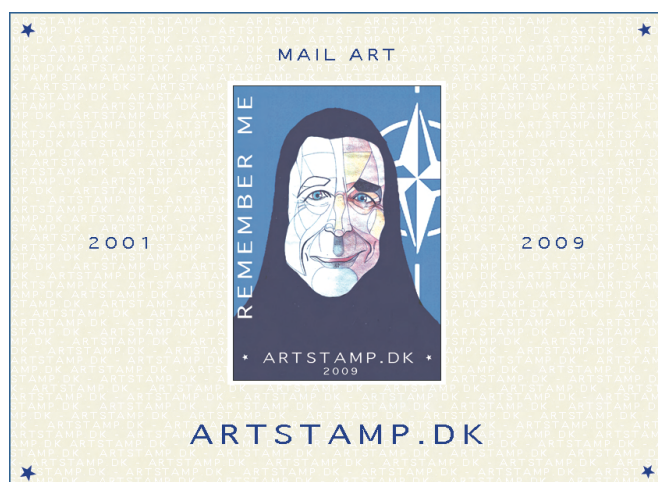
SAM JEDG / TITLE: SAVE ME

Remember Me (Anders Fogh Rasmussen)

2009

This special edition presents the work in a mini sheet format. The shift in scale moves attention from the individual stamp to the sheet as a unified object, emphasizing the work's institutional dimension.

The portrait, combined with the NATO emblem and the dates 2001–2009, situates Rasmussen within a historical framework shaped by global security politics and international power transitions. The mini sheet functions as a condensed marker of passage — from national leadership to international representation.



Remember Me (Anders Fogh Rasmussen)

Published 20.04.2009

Format — mini sheet

23A — ed. 120

23FF — first day cover, ed. 6 signed



Save Me

2009

In this version, the stamp is reduced to pure text. No image, no narrative — only the words *Save Me*.

The visual silence shifts the meaning. Is it the stamp that requires saving? The medium? The institution? Or the space in which it circulates?

By removing representation, only the appeal remains. The work does not define what is at risk, but opens a field of possible readings — an inquiry into vulnerability, value, and responsibility.



Save Me

Publishing day 02.06.2009

Size 53 x 37 mm

24A — ed. 800

24AB — ed. 420

24FF — first day cover, ed. 16 signed

Don't Cry

2009

Don't Cry samples a British Christmas stamp, yet the Queen's portrait in the upper corner has been replaced with the Danish monarch. This subtle alteration relocates the image from British tradition into a Danish contemporary context.

The veiled figures — one of whom appears masculine — disrupt the conventional Madonna-and-child iconography, while the infant is wrapped in the Danish flag. Produced during the intense Danish public debate on the burqa and niqab, the work connects questions of visibility, religion, and national identity.

The title may be read as consolation, irony, or restraint — without fixing the meaning.



Don't Cry

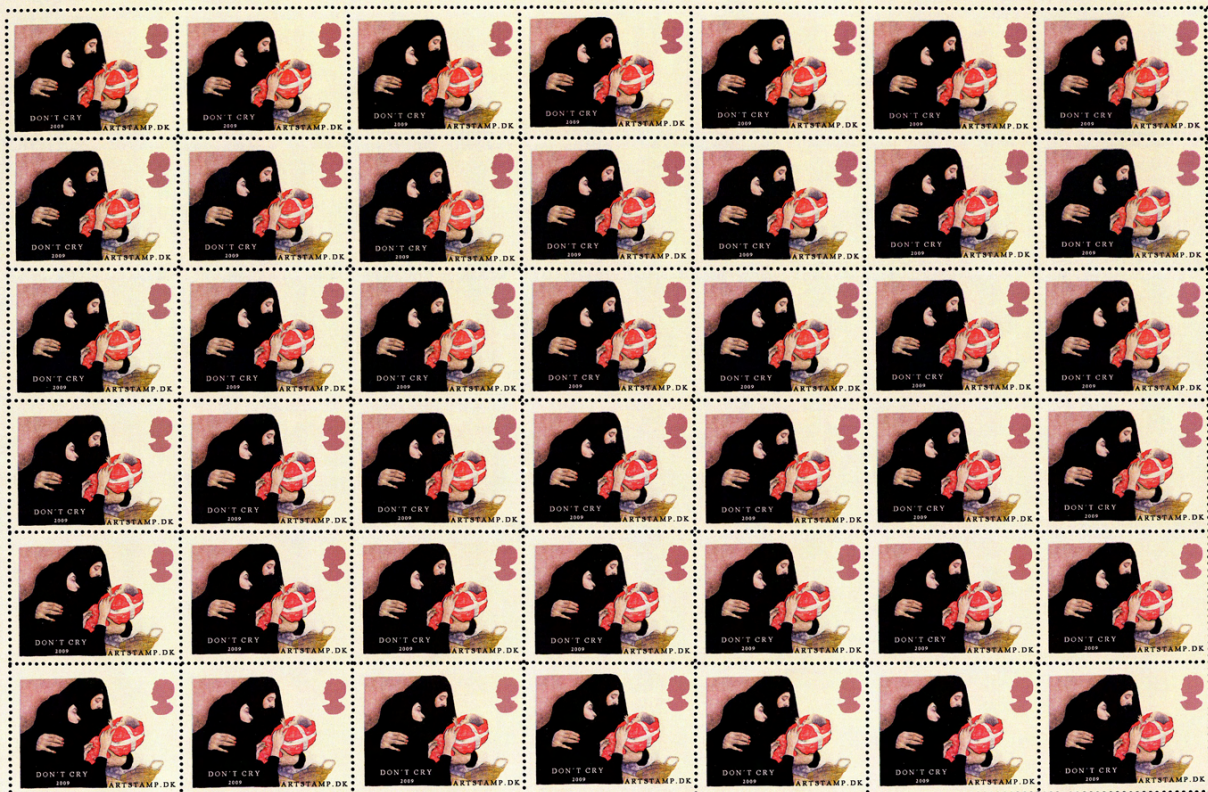
Published 02.06.2009

Size 30 x 39 mm

25A — ed. 840

25AB (np) — ed. 336

25FF — first day cover, ed. 16 signed



SAMJEDIG / DON'T CRY

Unknown Heroes – Series B

2009

In *Unknown Heroes – Series B*, all the portrayed subjects are Black and fully or partially veiled. This layering of concealment introduces a second level of appropriation. The figures have already been mediated once through Hornsleth's project; here they are mediated again — anonymized, masked, and repositioned within another symbolic framework.

The veiling becomes double-edged. It can be read as protection, erasure, resistance, or imposed invisibility. Each individual stands behind a different form of concealment, suggesting that visibility itself is unevenly distributed and politically charged.

The work therefore complicates authorship and agency: Who benefits from representation? Who is exposed? Who is shielded? And who is appropriating whom?





Unknown Heroes – Series B

Published 21.06.2009

Size 53 × 37 mm (all stamps on full print sheets)

26B–26BY — ed. 75

26B–B–26BY–B (np) — ed. 20

26FF — first day cover (combination), ed. 25 signed

26B - 26BY: EDITION 75 - 21.6.2009



SAM JEDIG / UNKNOWN HEROES- SERIA

Remember Me

2009

Remember Me continues the text-based reduction initiated in *Save Me*. The image has been removed; only a sentence remains. The postage stamp — traditionally a vehicle for state memory, national icons, and historical events — is reduced to a direct address.

“Remember Me” functions simultaneously as plea, demand, and reminder. Who is speaking? Is it the individual, the state, the artwork, or the stamp itself? With no visual motif, language becomes the image.

The stark yellow field intensifies the statement, evoking urgency or caution. The work activates the stamp's inherent function as a circulating memory device, yet turns it inward: Is it the sender, the receiver, or the medium that seeks to be remembered?

As in *Save Me*, radical reduction opens the space for expanded interpretation.



Remember Me

Published 22.06.2009

Size 37 x 53 mm

27A — ed. 600

27AB (np) — ed. 500

27FF — first day cover, ed. 16 signed

“Hva’ mæ kulturen ?”

2009

The stamp portrays Pia Kjærsgaard during the Danish cultural debate of 2009, when she positioned herself as a prominent critic of contemporary art and public arts funding. She called for a break with what she described as elitist and inaccessible art practices.

By adopting the official portrait format — traditionally reserved for national authority and recognition — the work embeds the cultural debate within the visual language of the state itself. The question “Hva’ mæ kulturen?” (“What about culture?”) operates both as political slogan and open artistic inquiry.

The stamp examines who holds the authority to define artistic value in a democracy: the majority, the state, cultural institutions — or art itself.



“Hva’ mæ kulturen ?”

Published 11.08.2009

Size 39 × 30 mm

28A — ed. 840

28AB (np) — ed. 420

28FF — first day cover, ed. 24 signed

No 28 – edition 840 – 20 ark – 11.8.2009



Sam Jedig / "Hva' mæ kulturen?"

Unknown Heroes (C)

2009

In *Unknown Heroes (C)*, the veiled figure is positioned against the Danish flag. The national symbol forms the backdrop for an anonymized body holding the sign “World Famous.”

The contrast is deliberate: total concealment versus global visibility. The figure is simultaneously hidden and declared internationally recognized. The statement appears paradoxical, questioning who is granted visibility within the national narrative — and who remains unseen.

The Danish flag functions as a marker of belonging and state identity, while the text points toward the global circulation of images and recognition. The work examines how fame, identity, and nationality are constructed and distributed.

In this iteration, the “unknown hero” embodies a contemporary double logic: invisible as a body, visible within the system.



Unknown Heroes (C)

Published 20.08.2009

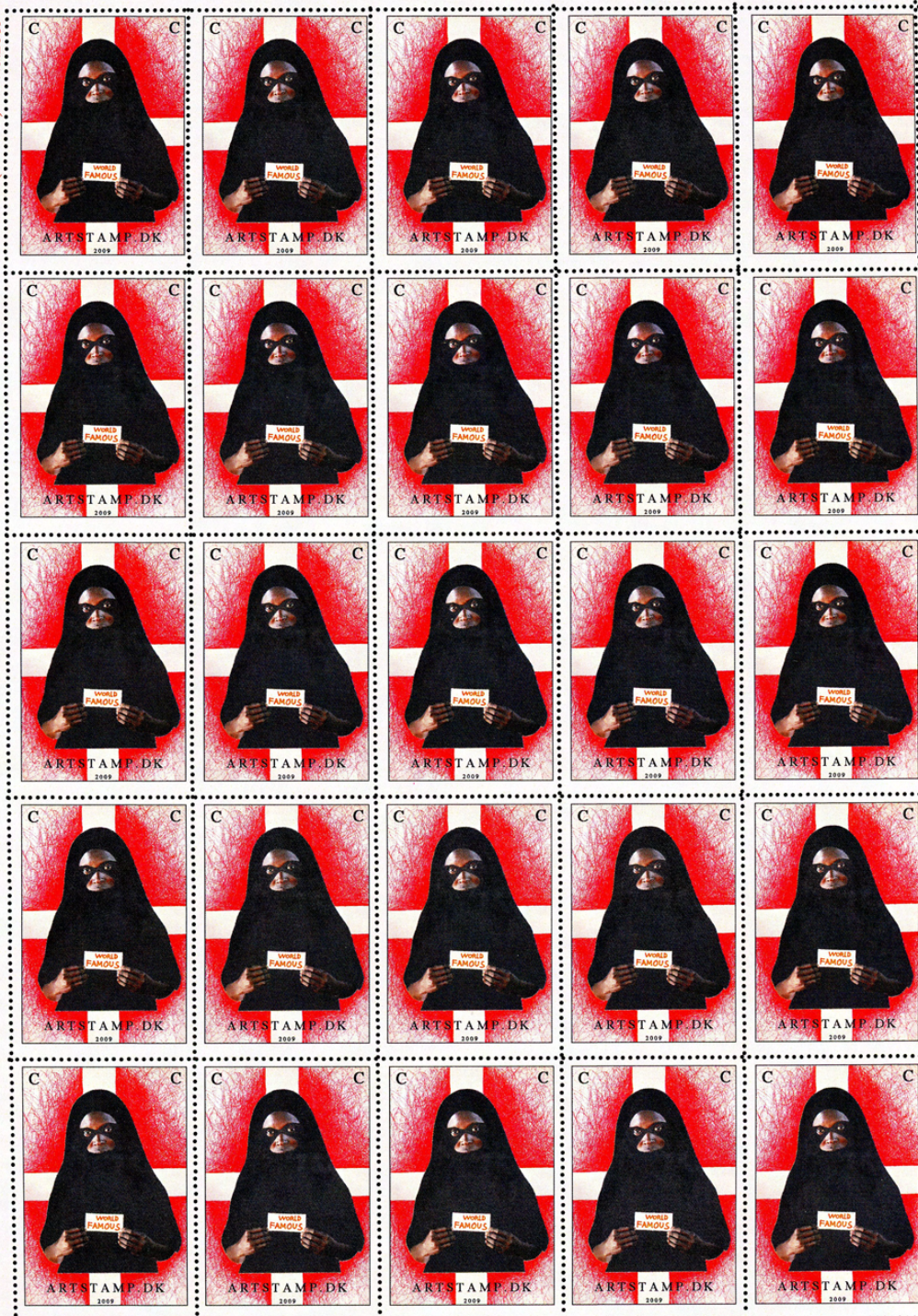
Size 53 × 37 mm

29C — ed. 400

29CB (np) — ed. 250

29FF — first day cover, ed. 12 signed

29 C - edition 400 (16 ark) - 20.8.2009



Sam Jedig / Unknowns Heroes series

Global Traveling

2009

Global Traveling consists of six color variations depicting a polar bear stranded on a drifting ice floe. The image directly references climate change and the accelerating melting of Arctic ice.

The inclusion of “Copenhagen” situates the work in relation to the COP15 United Nations Climate Change Conference held in Copenhagen in December 2009. At that moment, the city functioned as a global center for climate negotiations, while the environmental consequences were already unfolding.

The title carries deliberate irony. “Global traveling” suggests mobility, tourism, and voluntary movement, yet the polar bear’s journey is involuntary — a forced drift in a dissolving landscape.

The color variations emphasize the reproducibility of the image and its transformation into an icon. Nature becomes image; the image circulates globally — while nature itself disappears.



Global Traveling

Published 29.08.2009

Size 39 × 30 mm (all editions on full print sheets)

30A–30F — ed. 210

30AB–30FB (np) — ed. 105

30FF — first day cover, ed. 10 signed

30A-30F- EDITION - 210 - 29.8.2009



SAM JEDIG / GLOBAL TRAVELING

Global Warning

2009

Global Warning presents a palm tree placed in the middle of a Danish rapeseed field. The tropical tree appears as a foreign body within a familiar agricultural landscape.

The motif points to the displacements caused by climate change: rising temperatures, shifting vegetation zones, and a landscape in transformation. The exotic becomes plausible. What once seemed distant moves closer.

The contrast between the palm's tropical symbolism and the national identity embedded in the rapeseed field creates a visual dissonance. The order of nature is not stable; it is under negotiation.

The title *Global Warning* operates as a linguistic shift from "Global Warming." The warning is embedded within the warming itself.



Title: Global Warning

Published: 2.9.2009

Size: 32 x 24 mm

31A — ed. 2200

31AB (NP) — ed. 1100

31FF — First Day Cover, ed. 10 signed



SAM JEDIG / GLOBAL WARNING

Save Me?

2009

Save Me? portrays Connie Hedegaard in connection with COP15 in Copenhagen. The question does not only address the climate — it also addresses the political figure.

As the summit unfolded under intense pressure and ended without a binding agreement, the phrase can be read as ambiguous: Is it the planet asking to be saved, or the political leadership itself?

The question mark destabilizes the role of the “saviour.” Responsibility, expectation, and vulnerability converge in a single image.



Title: *Save Me?*

Published: 20.10.2009

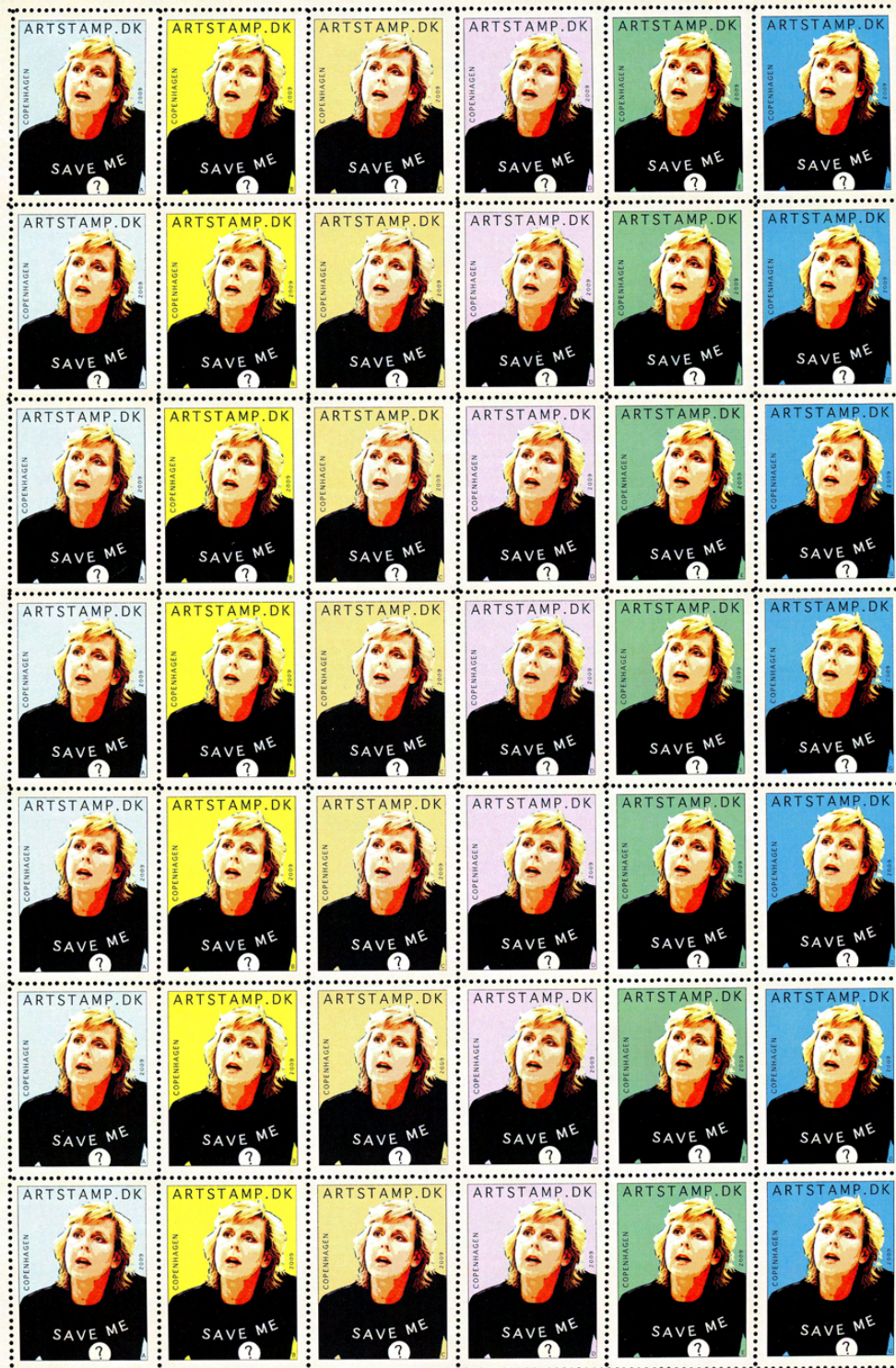
Size: 39 × 30 mm (all editions on full print sheets)

32A–32F — ed. 210

32AB–32FB (NP) — ed. 105

32FF — First Day Cover, ed. 10 signed

32A-F, EDITION 210 – 30 ARK – 20-10-2009



SAM JEDIG / SAVE ME?

Save Me (Denmark Map)

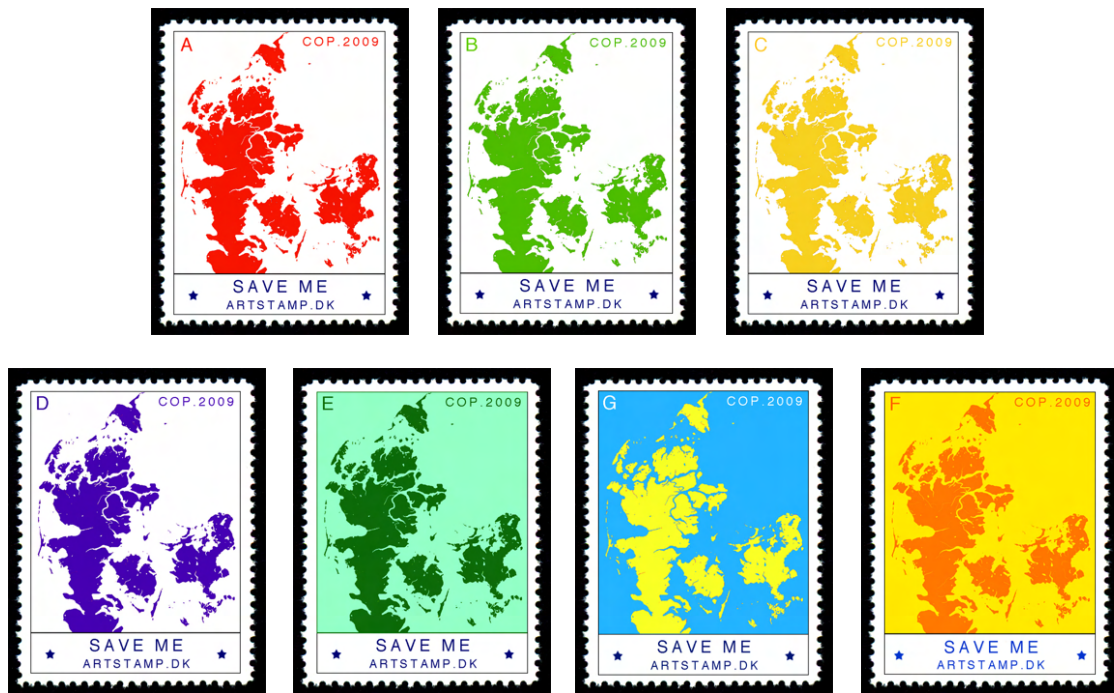
2009

Save Me (Denmark Map) presents the outline of Denmark altered by rising sea levels. The familiar national territory appears dissolved, fragmented, and partially submerged.

The work visualizes a possible future in which climate change reshapes geography itself. Coastlines shift. Land disappears. The map — normally a stable symbol of sovereignty and identity — becomes unstable.

The phrase *Save Me* can be read as the nation's appeal. Is it Denmark asking to be saved? Or is it a broader call on behalf of vulnerable territories worldwide?

The seven color variations emphasize repetition and urgency. The national image circulates as a warning. What is usually perceived as fixed and permanent is revealed as contingent.



Title: Save Me (Denmark Map)

Published: 27.10.2009

Size: 39 x 30 mm

33A — ed. 1260

33AB (NP) — ed. 252

33B — ed. 252

33C — ed. 840

33CB (NP) — ed. 252

33D — ed. 630

33DB (NP) — ed. 252

33E — ed. 420

33EB (NP) — ed. 252

33F — ed. 420

33FB (NP) — ed. 252

33G — ed. 326

33GB (NP) — ed. 630

33FF — First Day Cover



Full sheet (33G).
Color variants in separate editions.

Words and Signs

2009

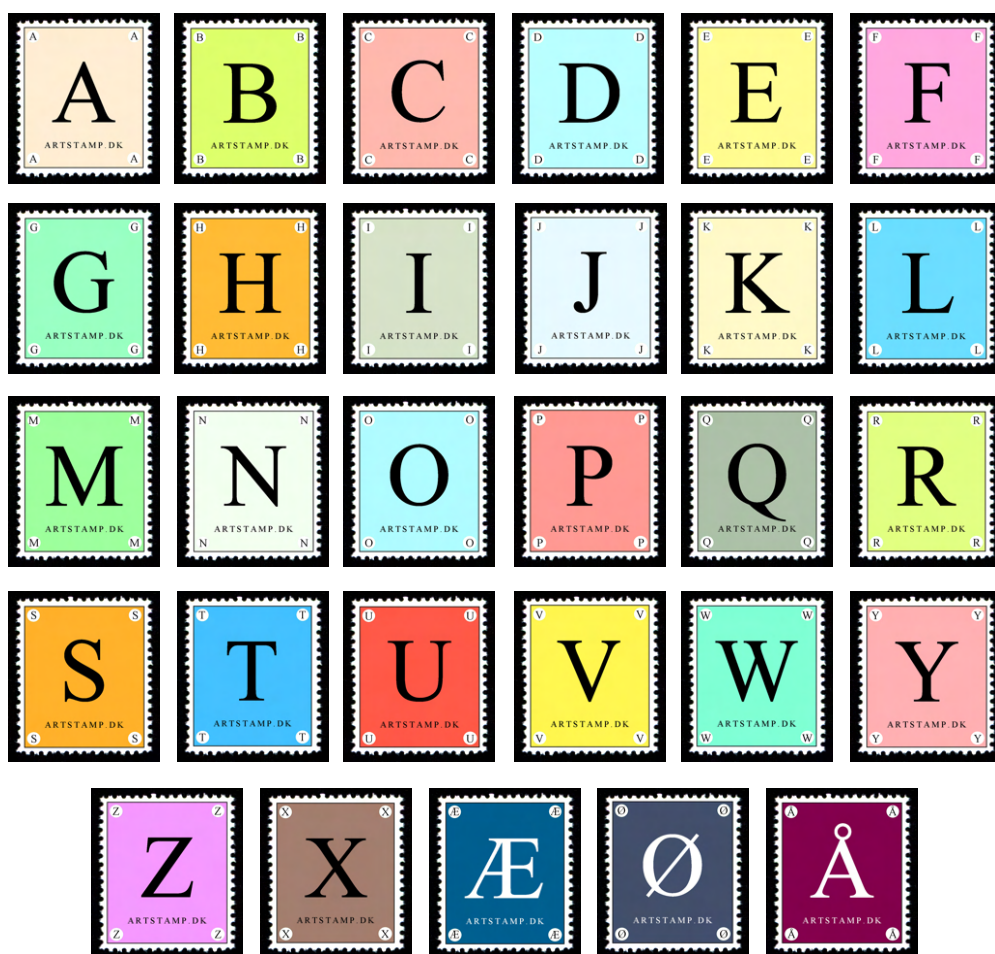
Words and Signs is an extensive series consisting of the alphabet A–Z, the Danish letters Æ, Ø, Å, the numerals 0–9, and a range of typographic signs and symbols. The series is constructed as a modular system in which each stamp functions as an independent graphic unit while simultaneously forming part of a larger structural whole.

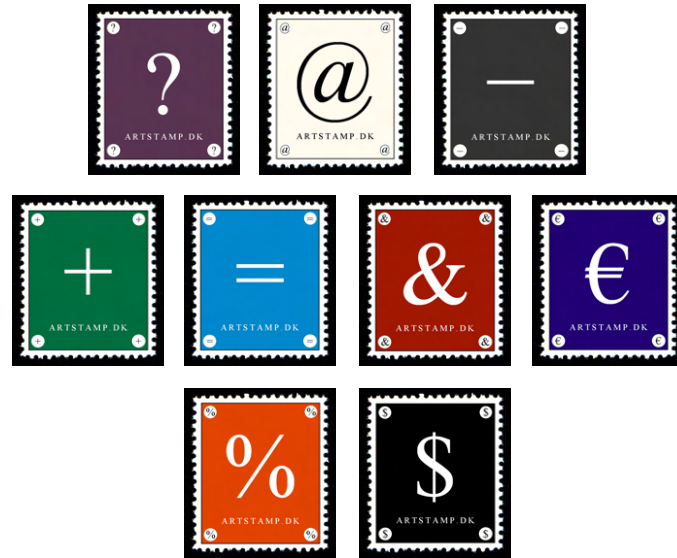
The work enables the sender to compose messages through mail art, stamp combinations, and textual constructions. The postage stamp is no longer merely a carrier of imagery; it becomes an active linguistic instrument. The building blocks of communication are released from their fixed contexts and reinserted into an artistic circulation.

Each character is assigned its own color and graphic identity, creating recognizability and rhythm within compositions. System and variation coexist: the alphabet as structure, and as an open field for new meanings.

An integral part of the series is the monochrome print sheets. Here, the sign is removed, leaving only the field of color. The stamp is reduced to pure form and color — an empty surface, a pause within language. The monochrome sheets may function as independent graphic elements or as visual intervals within new compositions.

Taken together, *Words and Signs* forms a flexible, open, and participatory system in which the elements of language circulate as artistic units.







Title: Words and Signs

Published: 2009

Size: 28 × 23 mm

Content:

Alphabet A–Z

Æ, Ø, Å

Numerals 0–9

Typographic signs: ?, @, –, +, =, &, €, %, \$, etc.

Monochrome print sheets

Print sheets divided into:

A–J

K–T

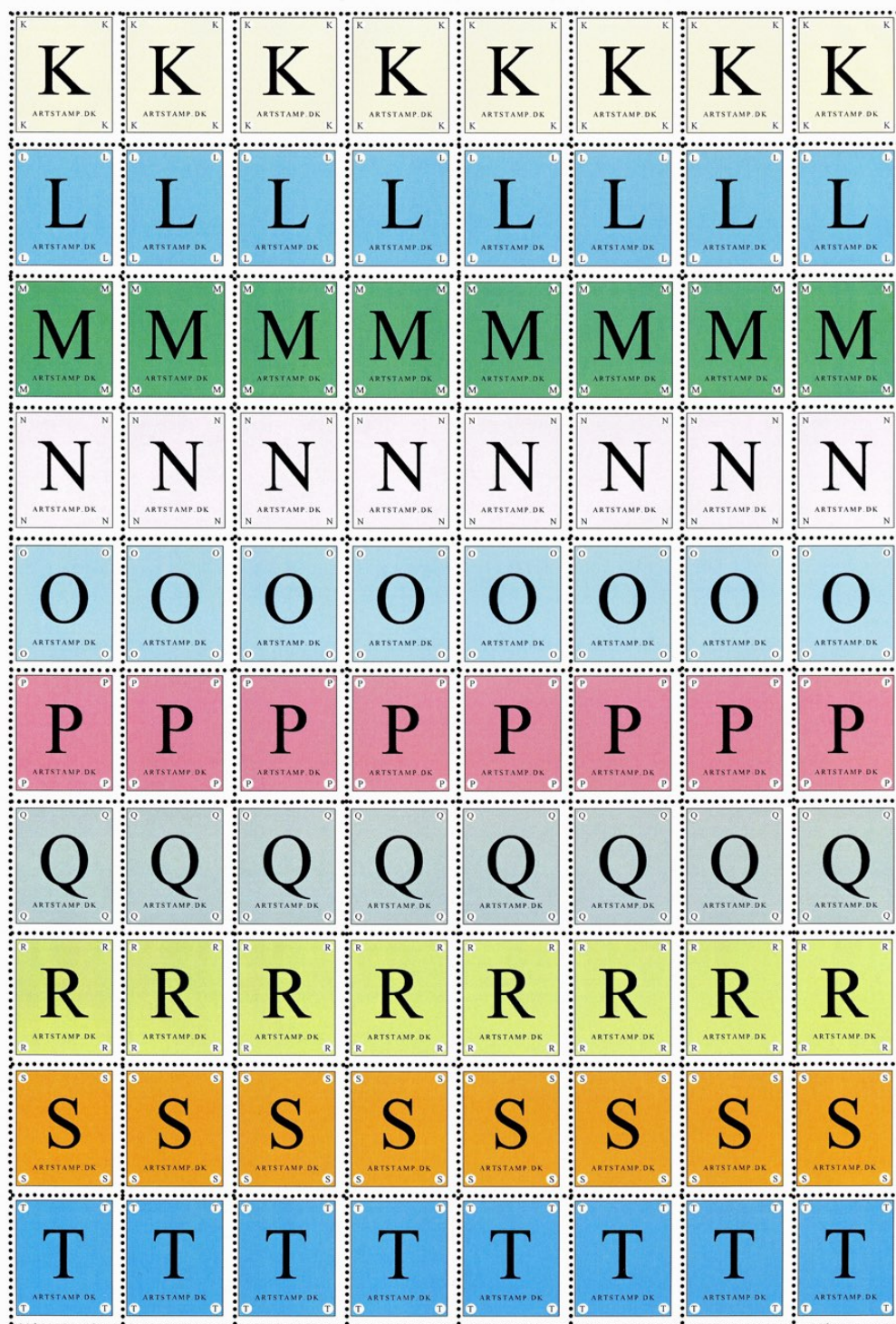
U–Z

0–9

Monochrome

Editions vary per character and sheet

34FF — First Day Cover (all combinations), ed. 6 signed



SAMJEDIG / WORD STAMPS

Stamps on Stamps

2009

stages the stamp as a *site* rather than an image: a surface where authority, ownership, and circulation are negotiated. The design cites a widely used Danish definitive featuring Queen Margrethe II, yet introduces an explicit placeholder logic—"FAKE / ADD HERE"—that points to the act of overlaying and attaching. In doing so, the work proposes a double inscription (state/art) within a single postal sign, without collapsing into simple forgery. The piece reads as institutional critique: a calibrated appropriation that makes the boundary between official postal graphics and artistic intervention legible, turning authenticity into a question of framing, procedure, and context.



Stamps on Stamps

Udgivelsesdag 03.11.2009

Størrelse 53 x 37 mm (kombination på helark 35A–35E)

35A–35E ed. 400

35AB–35EB (NP) ed. 200

35F ed. 375

35FB (NP) ed. 200

35FF First Day Cover (kombination) ed. 9 signeret



35F - EDITION 375 - (15 ARK) - 3.11.2009



SAM JEDIG / STAMPS ON STAMPS

MAKE IT REAL HERE

2009

Make It Real Here activates the stamp as action rather than image. The work is incomplete until the viewer intervenes. The instruction is direct: place a real postage stamp here. Only then does it function. Only then does it become “real.”

The piece operates as invitation and challenge — art or postal object? Image or utility? It exists in the tension between potential and realization. Without action, it is a representation of a stamp. With action, it enters the postal system.

The work questions authority and validity — who makes something authentic? The artist, the state, or the user?

Make It Real Here shifts responsibility from sender to participant. The artwork is not finished in print; it is completed through use.



MAKE IT REAL HERE

Publishing day 11.2009

Size 37 x 53 mm

36A ed. 500

36AB ed. 250

36FF First Day Cover ed. 6 signed



SAMJEDIG / STAMPS ON STAMPS (MAKE IT REAL...ADD HERE)

STAMPS ON STAMPS

2009

This series relocates the stamp into a digital command universe.

The words are taken from computer and graphic software language — the interface where images are replaced, pasted, transformed, and inserted.

The stamp is no longer a motif. It becomes an interface.

Replace.

Paste.

Add Here.

Free Transform.

Make It Real.

These are not descriptions — they are instructions.

The series explores what happens when the regulated authority of the postal system meets the flexibility of the digital system. In the digital realm, everything can be copied and altered. In the postal system, validity and authorization determine legitimacy.

Across eight sheets, the same five commands appear in shifting frames and structural variations. The content remains constant — the context changes.

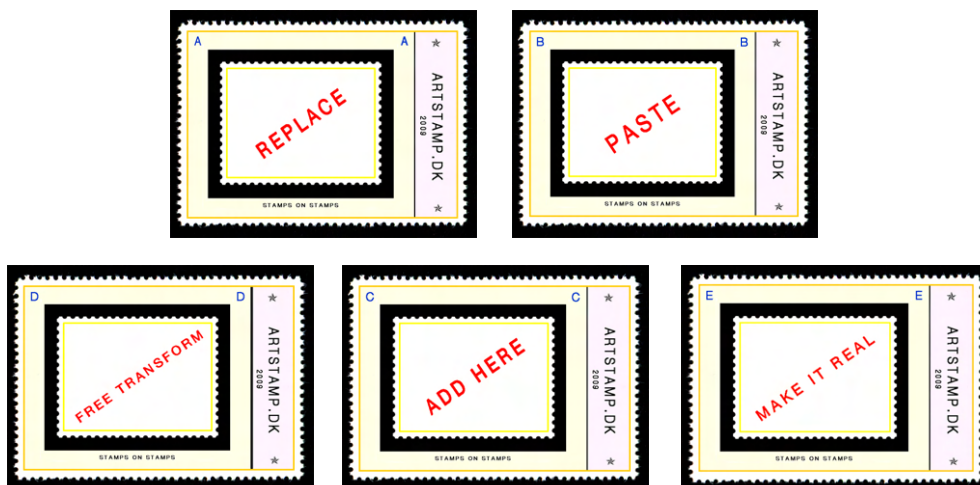
The stamp becomes an editable surface.

A site of intervention.

A site of decision.

Ultimately:

a question of who makes something real.



STAMPS ON STAMPS

Publishing day 6.11.2009

Size 37 x 53 mm (same print sheets)

37A ed. 100 REPLACE

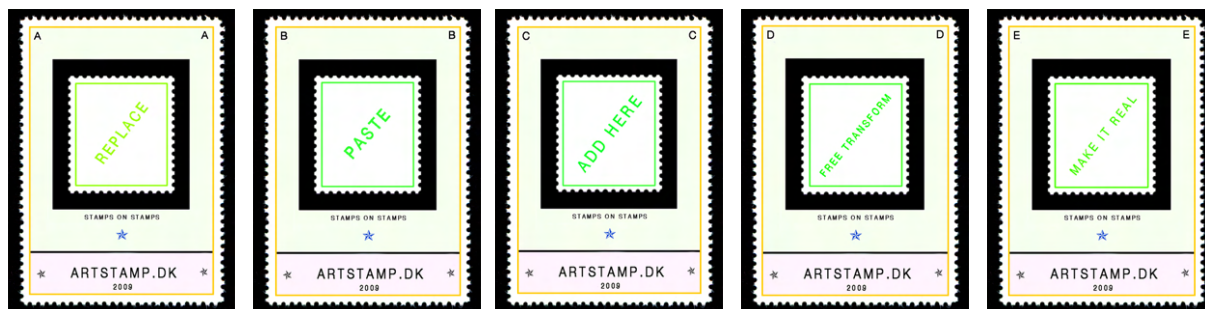
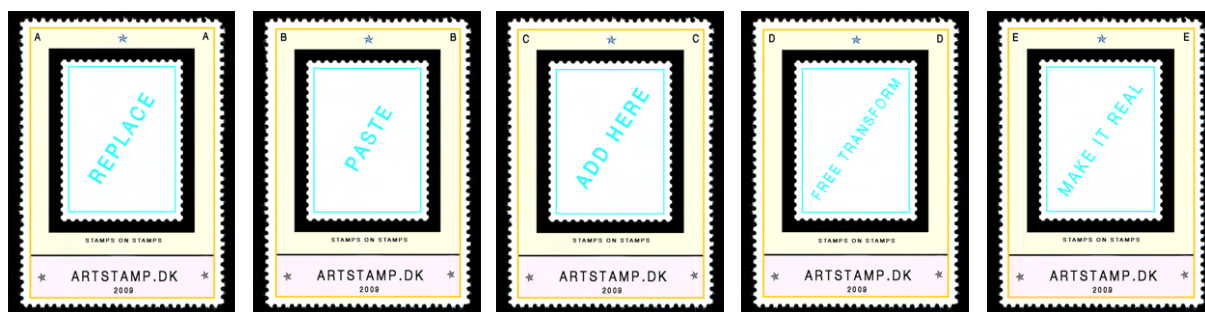
37B ed. 100 PASTE

37C ed. 100 ADD HERE

37D ed. 100 FREE TRANSFORM

37E ed. 100 MAKE IT REAL

37FF First Day Cover (combination 37A–37E) ed. 6 signed



STAMPS ON STAMPS

Publishing day 6.11.2009

Size 37 x 53 mm (same print sheets)

38A ed. 150 REPLACE

38B ed. 150 PASTE

38C ed. 150 ADD HERE

38D ed. 150 FREE TRANSFORM

38E ed. 150 MAKE IT REAL

38FF First Day Cover (combination

38A–38E) ed. 6 signed

STAMPS ON STAMPS

Publishing day 6.11.2009

Size 53 x 37 mm (same print sheets)

39A ed. 150 REPLACE

39B ed. 150 PASTE

39C ed. 150 ADD HERE

39D ed. 150 FREE TRANSFORM

39E ed. 150 MAKE IT REAL

39FF First Day Cover

(combination 39A–39E) ed. 6 signed

STAMPS ON STAMPS

Publishing day 6.11.2009

Size 53 x 37 mm (same print sheets)

40A ed. 100 REPLACE

40B ed. 100 PASTE

40C ed. 100 ADD HERE

40D ed. 100 FREE TRANSFORM

40E ed. 100 MAKE IT REAL

40FF First Day Cover (combination 40A–

40E) ed. 6 signed



STAMPS ON STAMPS

Publishing day 6.11.2009

Size 53 x 37 mm (same print sheets)

41A ed. 100 REPLACE
 41B ed. 100 PASTE
 41C ed. 100 ADD HERE
 41D ed. 100 FREE TRANSFORM
 41E ed. 100 MAKE IT REAL

41FF First Day Cover (combination 41A–
 41E) ed. 6 signed

STAMPS ON STAMPS

Publishing day 6.11.2009

Size 53 x 37 mm (same print sheets)

42A ed. 100 REPLACE
 42B ed. 100 PASTE
 42C ed. 100 ADD HERE
 42D ed. 100 FREE TRANSFORM
 42E ed. 100 MAKE IT REAL

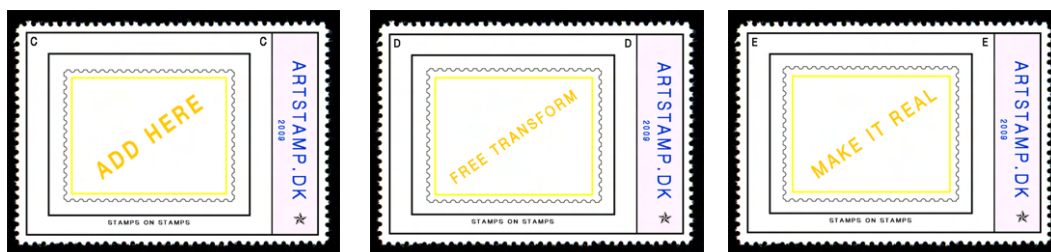
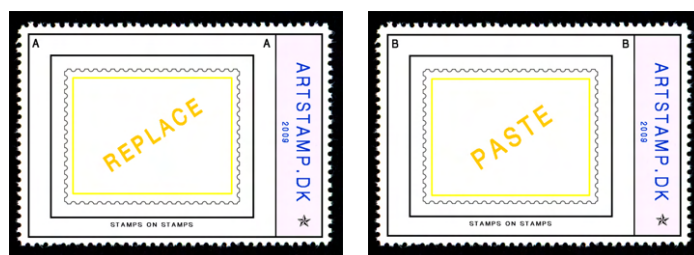
42FF First Day Cover (combination
 42A–42E) ed. 6 signed

STAMPS ON STAMPS

Publishing day 6.11.2009

Size 53 x 37 mm (same print sheets)

43A ed. 150 REPLACE
 43AB NP ed. 100 REPLACE
 43B ed. 150 PASTE
 43BB NP ed. 100 PASTE
 43C ed. 150 ADD HERE
 43CB NP ed. 100 ADD HERE
 43D ed. 150 FREE TRANSFORM
 43DB NP ed. 100 FREE TRANSFORM
 43E ed. 150 MAKE IT REAL
 43EB NP ed. 100 MAKE IT REAL
 43FF First Day Cover (combination
 43A–43E) ed. 6 signed



STAMPS ON STAMPS

Publishing day 6.11.2009

Size 37 x 55 mm (same print sheets)

44A ed. 150 REPLACE
 44AB NP ed. 100 REPLACE
 44B ed. 150 PASTE
 44BB NP ed. 100 PASTE
 44C ed. 150 ADD HERE
 44CB NP ed. 100 ADD HERE
 44D ed. 150 FREE TRANSFORM
 44DB NP ed. 100 FREE TRANSFORM
 44E ed. 150 MAKE IT REAL
 44EB NP ed. 100 MAKE IT REAL
 44FF First Day Cover (combination 44A–44E) ed. 6 signed

STAMPS ON STAMPS

Publishing day 6.11.2009

Size 53 x 37 mm (same print sheets)

45A ed. 150 REPLACE
 45AB NP ed. 100 REPLACE
 45B ed. 150 PASTE
 45BB NP ed. 100 PASTE
 45C ed. 150 ADD HERE
 45CB NP ed. 100 ADD HERE
 45D ed. 150 FREE TRANSFORM
 45DB NP ed. 100 FREE TRANSFORM
 45E ed. 150 MAKE IT REAL
 45EB NP ed. 100 MAKE IT REAL
 45FF First Day Cover (combination 45A–45E) ed. 6 signed



GLOBAL DREAMS

2009

Global Dreams envisions a shared spiritual image beyond division.

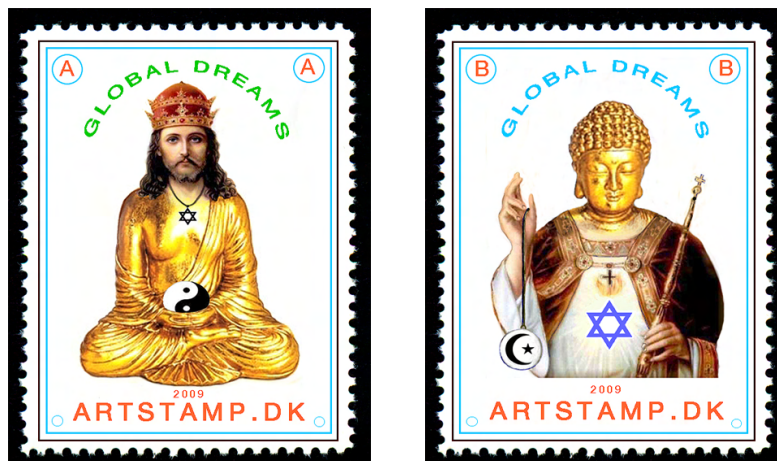
The stamps bring together religious symbols and iconic figures that traditionally belong to separate belief systems. Here they coexist within the same body — not in conflict, but in quiet balance.

The work does not seek to merge doctrines. Instead, it proposes a visual coexistence — a symbolic space where differences are layered rather than opposed.

By placing multiple faith symbols on a single figure, the stamp becomes a site of reconciliation. A small format carrying a large idea: that the sacred can be plural without being fractured.

In a world marked by religious tension, *Global Dreams* suggests another possibility — not one single truth, but shared presence.

The dream is not uniformity.
It is peaceful simultaneity.



GLOBAL DREAMS

Publishing day 9.11.2009

Size 39 x 30 mm

46A ed. 1260

46AB NP ed. 168

46AXB NP ed. 420

46B ed. 1260

46BB NP ed. 168

46BXB NP ed. 420

46FF First Day Cover (A+B) ed. 12 signed



46 B - EDITION 1260 - (30 ARK) 9.11.2009



ARTSTAMP.DK

SAM JEDIG / GLOBAL DREAMS

THIS IS NOT A WORK OF ART

2009

The title borrows its logic from René Magritte's famous statement: "*Ceci n'est pas une pipe.*"

The image shows a pipe — yet it is not a pipe.

Here we see a bleeding Earth.

And the text declares: *This is not a work of art.*

The work points to the tension between image and reality. If this is merely art, it can be observed at a distance. If it is not art, but a condition — an actual state of the world — it becomes harder to ignore.

The red form covering the globe may read as sun, alarm, wound, or hemorrhage. The planet appears as a body under pressure — a planetary system out of balance.

The title refuses the comfort zone of aesthetics. It insists that the motif is not metaphor alone. It is a comment on a world facing climate and political crisis.

The series exists in three variations. Backgrounds and color fields shift, but the message remains constant:

This is not an image of a crisis.

It is the crisis.

By using the stamp — a symbol of global circulation — the message itself becomes something that can travel, be distributed, and circulate.

Not as an aesthetic object.

But as a warning.



THIS IS NOT A WORK OF ART

Publishing day 9.11.2009

Size 30 x 39 mm

47A ed. 1260

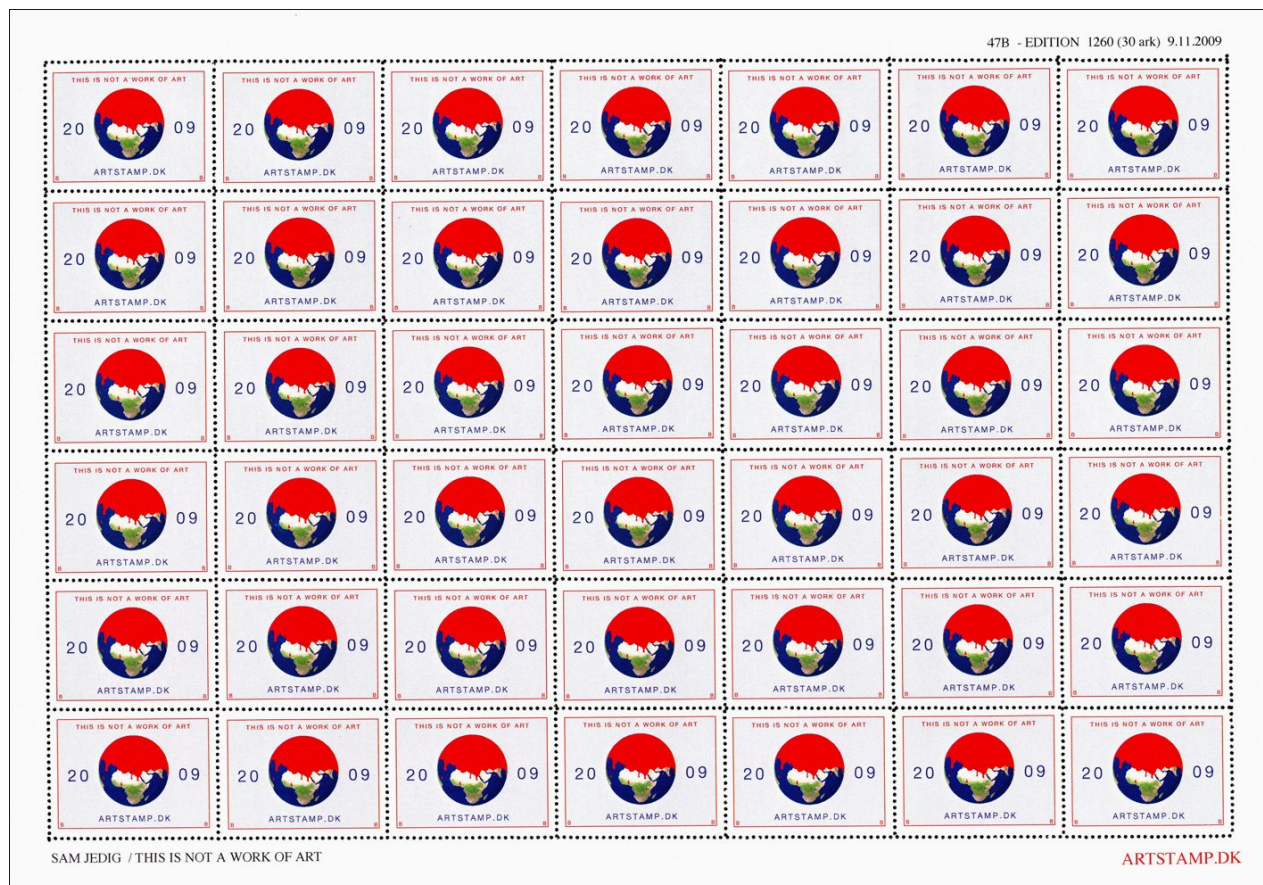
47AB NP ed. 126

47B ed. 1260

47BB NP ed. 254

47C ed. 840

47FF First Day Cover ed. 9 signed



COP 16, 17, 18, 19...

2009

Summits follow summits.

Delegations gather. Declarations are drafted.

Planes cross the sky again and again — each marked with a new COP number. The movement is constant. The activity visible.

But is a decision actually made?

The stamp points to the paradox: to discuss climate change, more flights are produced. The conversation repeats while time passes.

How many meetings are needed before words turn into action?

When will the decision finally land?



COP 16, 17, 18, 19...

Publishing day 31.12.2009

Size 37 x 53 mm

48A ed. 400

48FF First Day Cover ed. 12 signed



SAM JEDIG - TITLE: COP 16,17,18,19..... ARTSTAMP.DK

2010

SAVE ME

2010

Save Me is rooted in the Catholic Church abuse scandals and the global crisis that followed. The image shows the blessing Pope accompanied by the words *Save Me*.

But who is asking to be saved?

Is it the institution seeking forgiveness?
Or the victims demanding to be heard?

The familiar religious gesture becomes ambiguous — both blessing and deflection. The series holds the tension between power and responsibility, guilt and victim, and poses the central question:

Who needs saving?



SAVE ME

Publishing day 13.4.2010

Size 30 x 39 mm (same print sheets)

49A–49E ed. 140

49AB–49EB NP ed. 105

49FF First Day Cover ed. 16 signed



SAM JEDIG / SERIES "SAVE ME"

NO MORE SPACE

2010

No More Space reduces the stamp to an almost empty surface. The words stand alone — direct and declarative.

But what is there no more space for?

Is it a comment on overpopulation?

On climate pressure and limited resources?

On the constant overflow of information?

Or on mental space — where speed and demand have displaced silence?

The stamp, traditionally a symbol of circulation and movement, here points to a limit. A saturation point. An end.

When there is no more space, nothing more can be added.

Only the statement remains:

No More Space.



NO MORE SPACE

Publishing day 26.5.2010

Size 37 x 53 mm

50A ed. 300

50AB ed. 252 (light yellow frame)

50FF First Day Cover ed. 9 signed

NOTHING HERE

2010

Nothing Here continues the reduction begun in *No More Space* — but goes even further. The stamp becomes a surface that declares its own emptiness.

Nothing here.

The phrase can be read as denial, irony, or meditation. Is it a refusal to deliver content? A comment on overload? Or an invitation to look more closely?

Inspired by Zen thought, the work strips the image down to its minimum. No narrative. No symbol. No illustration. Only language — and the space around it.

In that reduction, the stamp becomes pure concept. It exists as statement rather than representation. As in conceptual art, the idea replaces the image. The text does not describe something — it is the work.

“Nothing” becomes presence.
Emptiness becomes form.

By insisting on absence, the piece becomes one of the most concentrated in the series — where meaning is not shown, but activated in the viewer.

Nothing here.
And therefore: everything.



NOTHING HERE

Publishing day 4.6.2010

Size 37 x 53 mm

51A ed. 300

51AB ed. 252

51FF First Day Cover ed. 12 signed



SAVE ME (LENE ESPERSEN)

2010

Save Me (Lene Espersen) extends the Save Me motif into a political context. The portrait references the public crisis surrounding Denmark's Foreign Minister in 2010, when missed meetings, criticism, and internal party pressure intensified media scrutiny.

Again the words appear: *Save Me*.

But who is speaking here?

Is it a personal plea under political pressure?

A commentary on media spectacle?

Or a reflection on how quickly authority can shift from power to vulnerability?

The stamp format reinforces the tension between image and status. The politician, normally positioned as decision-maker, becomes subject — framed, circulated, and exposed.

As in the earlier Save Me works, the phrase operates ambiguously. It can signal irony, desperation, critique, or projection.

Power asks to be saved.

Or perhaps it reveals that it cannot save itself.



SAVE ME (LENE ESPERSEN)

Publishing day 4.6.2010

Size 30 x 39 mm

52A ed. 420

52AX ed. 630 (Type II)

52AXB NP ed. 420 (Type II)

52FF First Day Cover (52A–52AX together) ed. 10 signed

NO. 52A – EDITION 420 – 10 ARK. PUBLISHING DAY 4.5.2010



SAM JEDIG / SAVE ME

UNKNOWN HEROES – SERIES D

2010

Series D continues the exploration of anonymity and visibility. The figure stands frontally, iconic and unnamed, holding a small sign with short, direct statements.

The hero here is not the official or historical figure, but the unknown one — the overlooked voice.

The repeated composition creates an archive of faces and messages. Subtle variations in background and tone shift the atmosphere, while the structure remains constant.

The stamp format — traditionally reserved for national symbols and celebrated figures — is reassigned to the nameless.

Unknown Heroes becomes an investigation into who is granted visibility in history — and who remains unseen.





UNKNOWN HEROES – SERIES D

Publishing day 15.6.2010

Size 53 x 37 mm (combination on print sheets)

53DA–53DZ ed. 50 each

53DAB–53DZB NP ed. 40 each

53FF First Day Cover (combination) ed. 16 signed



YOUR IMAGINATION

2010

Here Obama reappears — but no longer as the icon of hope. The face is partially obscured, almost masked. The title shifts the focus away from the figure and toward the viewer: *Your Imagination*.

In 2010, conspiracy narratives surrounding Obama's identity intensified — particularly the "birther" movement questioning his birthplace and legitimacy. Identity became not only political, but speculative. Projection began to override fact.

The masking can be read as:

A comment on myth-making.

On fear and constructed narratives.

On how political figures become surfaces for collective imagination.

Instead of saying *Save Me*, the work now points outward.

It is not him.

It is your imagination.

The stamp — traditionally a confirmation of official identity — becomes unstable. The face turns into symbol, the symbol into projection, and truth into perception.

Your Imagination examines how political identity is shaped not only by actions, but by stories, rumors, and belief.



YOUR IMAGINATION

Publishing day 25.10.2010

Size 39 x 30 mm

54A ed. 504

54AX ed. 294 (Type II)

54AB NP ed. 336

54AXB NP ed. 420 (Type II)

54FF First Day Cover (54A + 54AX together) ed. 24 signed



DAN ARK

2010

In *Dan Ark*, the “M” in “Denmark” is replaced by an image. The letter becomes a motif. Identity becomes an object.

Each variation inserts a different symbol: weaponry, meat, a bullet, a pig, a sculpture, a brain. These images can be read as export products, cultural markers, or psychological states. They are not only things we produce — they are things we are associated with.

By fragmenting the word DANMARK and allowing the M to carry the visual weight, the series questions how national identity is constructed through images and commodities. What do we send out into the world? What do we become known for?

The stamp — traditionally an official sign of state and sender — becomes a mirror. Not of a unified nation, but of selected fragments: industry, agriculture, arms, culture, intellect.

Dan Ark can be read as a commentary on nation branding.

On export as self-definition.

On whether we are what we produce.

Ark as in Noah’s Ark.

Or ark as in archive.

A collection of what we choose to carry forward.



DAN ARK

Publishing day 3.11.2010

Size 30 x 39 mm

55A–55F ed. 210

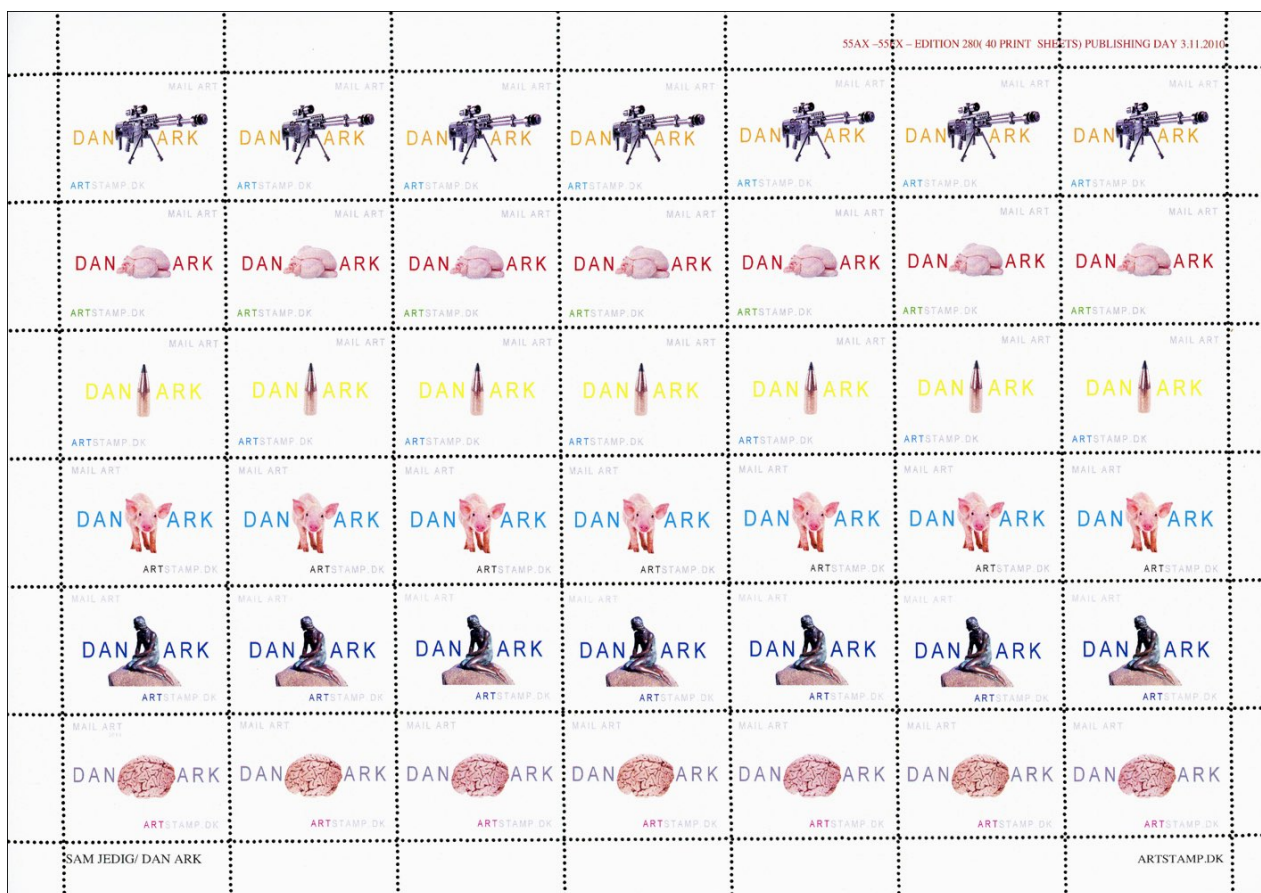
55AX–55FX ed. 280 (Type II)

55AXB–55BXB NP ed. 70 (Type II)

55FF First Day Cover

55A–55F together

ed. 16 signed



REMEMBER ME

2010

In *Remember Me*, the politician stands at the ballot box wearing a Danish flag apron — a symbol of democracy and national identity. Behind the figure, red spills over blue. A shift of power. A new government. The colors overwrite one another.

The series borrows from the visual language of Chinese propaganda — the heroic pose, the bold color fields, the clarity of message. But here the paint drips. The image destabilizes. The figure gradually disappears.

In the final variation, only the words remain: *Remember Me*.

No longer a politician — but an appeal.

A work about the fragility of power.

About voting — and about being forgotten.



REMEMBER ME

Publishing day 1.12.2010

Size 39 x 30 mm

56A V ed. 1572

56AY V ed. 168 (Black S)

56AB V ed. 140 NP

56B O ed. 1780

56BB O ed. 140 NP

56BY O ed. 168 (K right corner)

56C B ed. 1850

56CB B ed. 140 NP

56D A ed. 1850

56DB A ed. 140

56E F ed. 1850

56EB F ed. 140

56F ed. 1850

56FB ed. 140

(56A–56F partly exist as combination print sheet)

56FF First Day Cover 56A–56F
ed. 24 signed + 4 AP

SAVE ME

2010

Two faces share the image. In the foreground stands Julian Assange — exposed, recognizable, confrontational. Behind him, an American soldier, partially obscured, wearing a cap marked *SAVE ME* alongside the U.S. flag.

The individual and the state.
The whistleblower and the military.
Disclosure and consequence.

In 2010, WikiLeaks released classified documents and war footage from Iraq and Afghanistan. Images of conflict circulated globally. Internal state communication became public. The soldier and the system were suddenly seen in a new light.

But who is saying *Save Me*?

Is it the soldier caught in war?
Is it the state losing control of information?
Is it Assange facing legal and political repercussions?

The work holds the tension between responsibility and vulnerability. The soldier represents the physical body within conflict. Assange represents the information war. Both are embedded in a larger geopolitical structure.

As a postage stamp — traditionally a symbol of state authority — the image becomes paradoxical. The official format carries both the challenger of power and the instrument of it.

Save Me is not a single plea.
It is a question of who needs saving — and who defines the truth.



SAVE ME

Publishing day 15.12.2010

Size 30 x 39 mm (combination on print sheets)

57A–57F ed. 210

57FF First Day Cover (57A–57F combination)
ed. 12



NATURE WARNING, NEW OIL ZONE (OVERPRINT)

2010

The work is executed on original Greenlandic postage stamps depicting a walrus and a polar bear — powerful symbols of the Arctic, ecological fragility, and a culture deeply connected to its environment.

The overprint *Nature Warning – New Oil Zone* disrupts the original imagery. The official postal aesthetic is interrupted by an economic declaration: **OIL ZONE**.

What once represented wildlife and territorial identity is transformed into a geopolitical statement. Greenland has become central to global interest in oil, minerals, and strategic positioning. At the same time, the ice is melting.

The animals on the stamp embody a vulnerable ecosystem.
The overprint represents the logic of capital.

The work addresses the tension between preservation and extraction.
Between climate change and resource exploitation.
Between nature as habitat — and nature as commodity.

NATURE WARNING is both statement and alarm.

Not only about global warming,
but about a system in which economic ambition increasingly overrides ecological balance.

A small stamp.
A global struggle.



NATURE WARNING, NEW OIL ZONE (OVERPRINT)

Publishing day 17.12.2010

Size 24 x 32 mm

58A 5 KR ed. 150

58B 10 KR ed. 50

58FF First Day Cover 58A + 58B
ed. 10



NATURE WARNING, NEW OIL ZONE (OVERPRINT)

2010

Here the official portrait of Queen Margrethe II, Denmark's head of state, appears on an original Danish postage stamp. The overprint *Nature Warning – New Oil Zone* cuts across the sovereign image.

The monarchy — symbol of nationhood and continuity — is confronted with a new geopolitical reality: the Arctic as resource territory. Greenland, the Danish Realm, oil interests.

The official image of the state is overwritten by the language of extraction.

Nature issues a warning.
Oil answers.

A small stamp where national identity meets global exploitation.



NATURE WARNING, NEW OIL ZONE (OVERPRINT)

Publishing day 17.12.2010

Size 24 x 32 mm

59A 10 ØRE ed. 350

59B 60 ØRE ed. 350

59C 1 KR ed. 150

59D 1,30 KR ed. 150

59FF First Day Cover (59A–59D)

ed. 19 signed

350
59A (EDITION 500 OVERPRINT 0.10 KR)
PUBLISHED 17.12.2010

G 043
ARTSTAMP.DK

6 1 0 3 0



UNKNOWN HEROES (F)

2011

Unknown Heroes (F) continues the investigation into anonymity and visibility. The frontal, unnamed figure holds a sign reading: “**No More Heroes.**”

The focus shifts from the overlooked individual to the very construction of heroism. The stamp format — traditionally reserved for national icons — is reassigned to the anonymous and used to question the need for elevated figures.

The work addresses fatigue with authority and myth-making: not who the hero is, but why we continue to require one.



UNKNOWN HEROES (F)

Publishing day 14.1.2011

Size 53 × 37 mm

59F ed. 625

59FB NP ed. 375

59FFF First Day Cover ed. 12 signed



2011

UNKNOWN HEROES – SERIES E

2011

Series E extends the archive of unnamed figures, but the tone shifts from negation to emotional articulation. Each figure holds a brief, direct statement — *High Hope, No More Heroes, No More Tears, Forgive Me, I'm Not Your Dream*.

The structure remains constant: frontal pose, concealed identity, minimal gesture. Yet the messages become more personal, moving from collective critique toward psychological and political tension.

Series E deepens the investigation into visibility: not only who is seen, but who is spoken through.



UNKNOWN HEROES – SERIES E

Publishing day 14.1.2011

Size 53 × 37 mm (combination on print sheets)

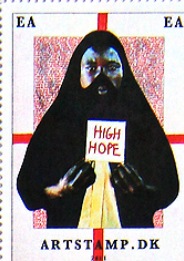
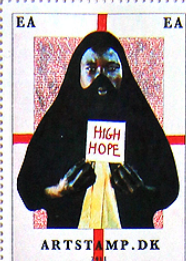
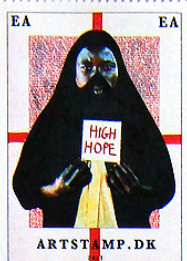
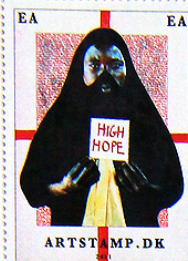
60EA–60EE ed. 250 each

60EAB–60EEB NP ed. 100 each

60FF First Day Cover (combination) ed. 12 signed

SAM JEDIG / UNKNOWN HEROES SERIE

60EA - 60EE - EDITION 250 (50 ARK) PUBLISHED 14.1.2011



ARTSTAMP.DK

A MAIL ART PROJECT BY STALKE OUT OF SPACE

STAMPS ON STAMPS

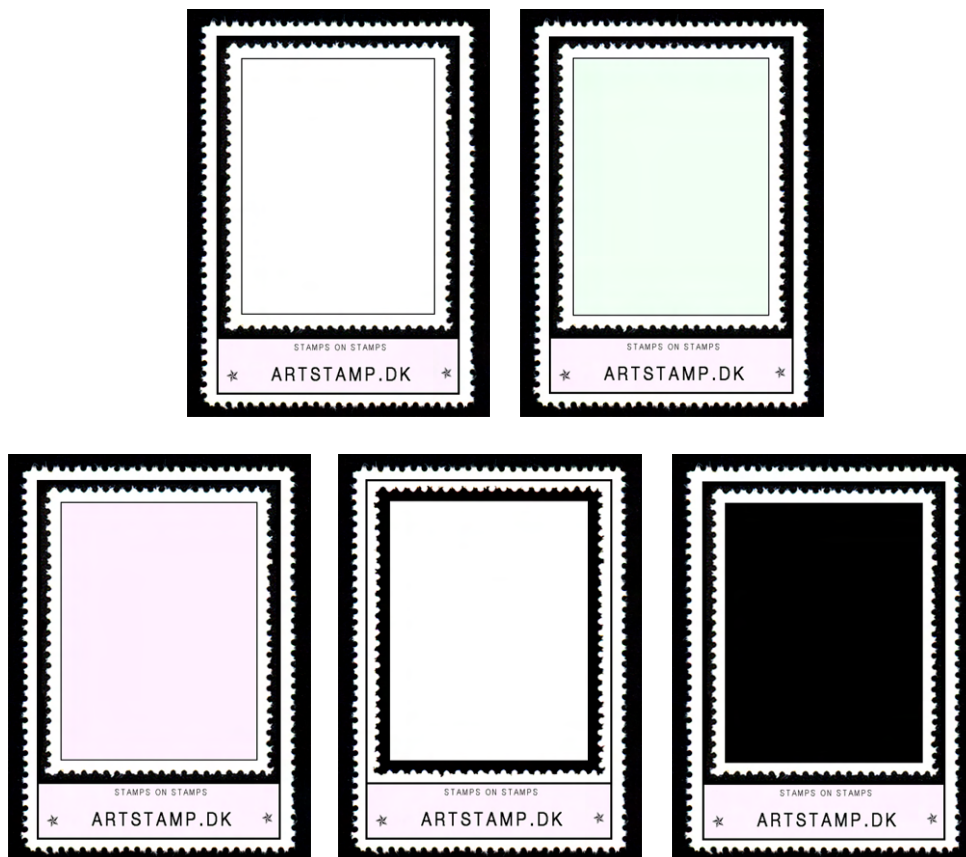
2011

Stamps on Stamps reduces the motif to an empty surface framed by the familiar perforated border and official typography. Here, ArtStamp functions as a frame — but also as the artwork itself.

The stamp is not merely a carrier of an image; it is the structure, the authority, and the form that generates meaning. When the image is removed, the system remains.

The series invites the viewer to insert their own image, message, or identity. The aesthetics of state power become an open template. The work exists in the tension between fixed structure and absent content.

The stamp is both medium and statement — both format and artwork.



STAMPS ON STAMPS

Publishing day 22.1.2011

Size 53 × 37 mm and 37 × 53 mm (combination on print sheets)

61A–65E ed. Unlimited

61FF–65FF First Day Cover (combination) ed. 12 signed

BACK TO NORMAL

2011

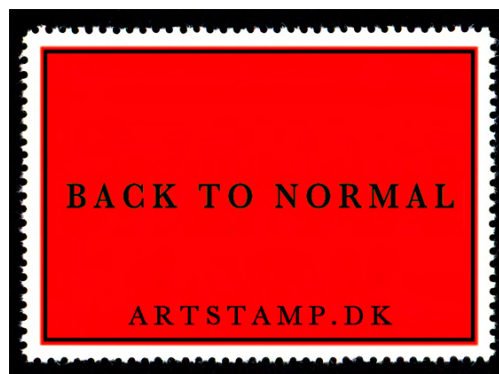
Back to Normal continues the reduction initiated in *Nothing Here*, but shifts the focus from emptiness to concept. Where *Nothing Here* declares absence, *Back to Normal* points to a desire for stability.

But what is “normal”?

The phrase appears reassuring, yet it functions as a construction. Normality is never neutral; it is culturally, politically, and socially produced. It is established through repetition, institutions, and authority.

Placed within the official stamp format, the word “normal” gains institutional weight. The state frame authorizes the term, presenting it as something stable and agreed upon.

The work therefore asks whether a return is ever possible — or whether “normal” is simply another narrative we construct in order to manage change.



BACK TO NORMAL

Publishing day 15.2.2011

Size 37 × 53 mm

67A ed. 400

67AB NP ed. 250

67FF First Day Cover ed. 12 signed



SOMETHING WRONG

2011

Something Wrong stands as a direct counterpoint to *Back to Normal*. Where one suggests stability and return, this work declares disturbance.

The phrase is short, almost alarm-like. It does not specify what is wrong — only that something is. This creates an open tension between the calm authority of the stamp format and the unease of the statement.

Placed within the official frame, the words gain institutional weight. It resembles a notice, a warning, or a diagnosis — yet without explanation.

If “normal” is a construction, *Something Wrong* suggests that the construction is cracking. The surface remains intact, but certainty begins to dissolve.



SOMETHING WRONG

Publishing day 15.2.2011

Size 37 × 53 mm

68A ed. 400

68AB NP ed. 250

68FF First Day Cover ed. 12 signed



CONCEPTUAL ART

2011

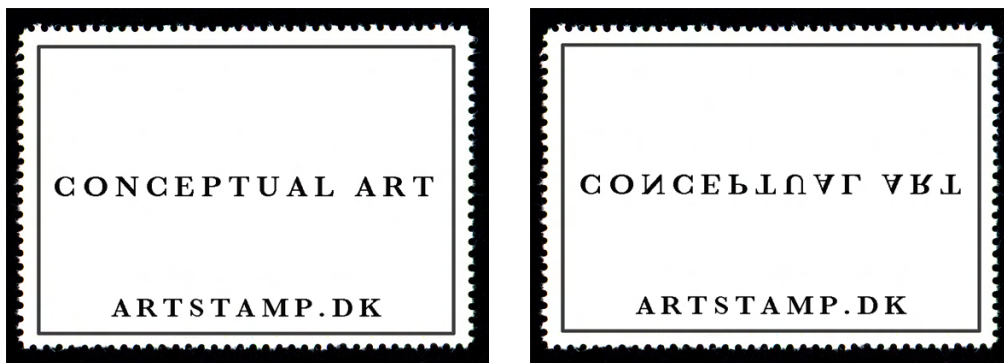
Conceptual Art turns the stamp toward its own premise. The work names its own condition: the idea precedes the image.

The left stamp presents the term clearly and directly, almost didactically. The right version mirrors the text, disrupting immediate readability. Meaning remains present — but only through reflection.

By reversing the word, the work performs its own concept. It reminds us that conceptual art is not about representation, but about structure, language, and perception. The viewer must adjust, decode, and mentally reorient.

The stamp format reinforces this gesture. What appears official and stable becomes self-referential. The artwork does not illustrate a concept — it enacts it.

Here, the idea is both content and method.



CONCEPTUAL ART

Publishing day 28.6.2011

Size 37 × 53 mm (combination on print sheets)

69A ed. 260

69B ed. 240

69FF First Day Cover ed. 13 signed

DANMARK

2011

The Danmark series emerges from the tension between authority and language. If the official postal system reserves the right to print the country's name on stamps, the question arises: can one write "Denmark" without writing it?

The series explores precisely this boundary. The word is displaced, mirrored, divided, distorted, and crossed out. The letters remain, but meaning destabilizes. It becomes both a circumvention and an investigation.

When "Danmark" breaks into *Dan Ark*, when it is reversed or obscured, national identity appears as construction rather than certainty. The name is no longer naturalized — it becomes graphic structure, something that can be manipulated.

The stamp is traditionally one of the state's most condensed symbols. By working at the edge of what is permitted, the piece exposes how nationality itself is regulated, protected, and legally defined.

The result is a linguistic experiment:

An attempt to write the nation without claiming ownership of it.

And in that process, confusion is not an error — but a method.



DANMARK

Publishing day 28.6.2011

Size 37 × 53 mm (combination on print sheets)

70A–70E ed. 150

70F ed. 195

70G ed. 180

70FF First Day Cover (70A–70E), combination ed. 18 signed



Full sheet (70A–70E).
Selection from the series.

CONTINUES (SERIES I)

2011

Continues (Series I) is conceived as an ironic commentary on artistic celebrity. Each stamp presents only a surname — Duchamp, Beuys, Jorn, Hirst, Nolde — propelled forward against an explosive background.

Recognition happens instantly. Within the art world, the names function as signals. No explanation is needed. The surname alone carries authority, history, market value, myth.

The splattered color fields resemble gestures of painterly expression — yet they operate as stage effects. The explosion becomes backdrop. The name becomes brand.

By isolating the surname, the series exposes how artistic identity is condensed into signature and recognition. Art becomes name; name becomes currency.

Initially the series may seem almost too direct — even decorative. But over time its simplicity reveals precision. It stages the mechanics of fame within the tight frame of the stamp.

Art as aura.

Art as sign.

Art reduced to surname — and printed as Artstamp.



CONTINUES (SERIE I)

Publishing day 1.8.2011

Size 37 × 53 mm (combination on print sheets)

71A–71E ed. 150

71AF–71EF NP ed. 100

70FF First Day Cover (combination) ed. 16 signed



2012

DAN ARK

2012

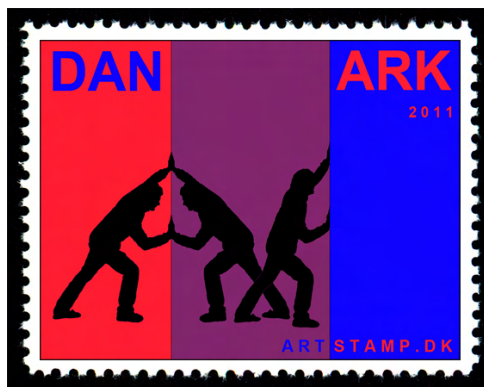
Dan Ark shifts the national name into a political landscape. The word is divided — *Dan* and *Ark* — and placed in separate color zones.

Red and blue mark the traditional political wings. They move outward toward opposite sides, as if the political space expands through distance. In the center emerges purple — the blended color, the compromise, the hybrid field between the poles.

The silhouettes do not merely confront each other; they strain against the structure itself. The movement suggests a contemporary condition in which positions harden and the middle ground is pressured.

The stamp once again functions as a national frame. Here it becomes an image of a divided political space, where identity, ideology, and community are continuously renegotiated.

Dan Ark is both a wordplay and a political diagnosis. The nation split — and reconfigured



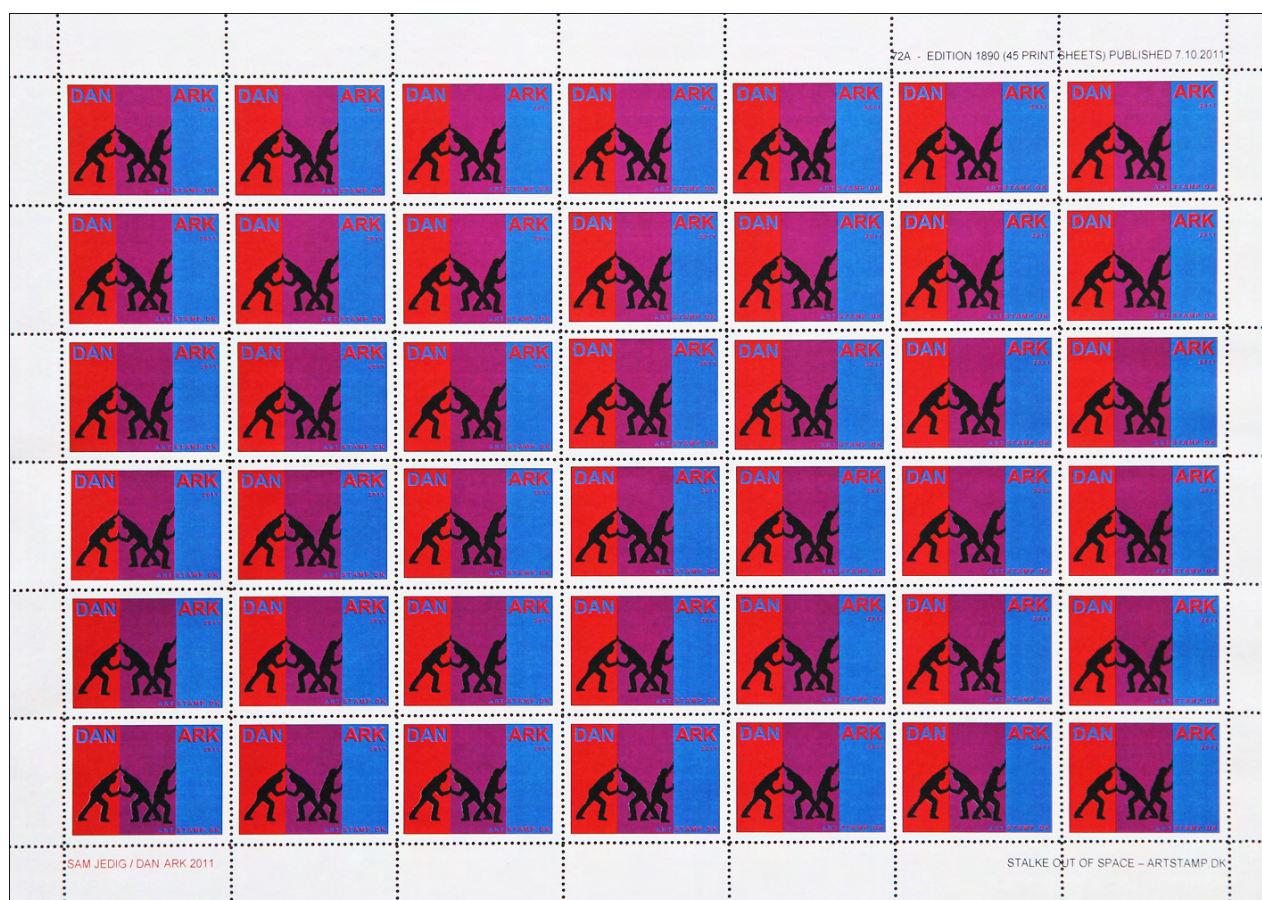
DAN ARK

Publishing day 7.10.2012

Size 30 x 39 mm

72A ed. 1890

72FF First Day Cover ed. 70 signed



FREE TRANSFORM

2012

Free Transform points directly to action. The title is borrowed from the digital tool that allows an image to be scaled, rotated, and shifted freely.

Here, no visible transformation takes place — only the possibility of one. The stamp remains stable, almost authoritative, yet it carries an instruction within its name.

The work can be read as an invitation: the viewer becomes co-creator. Meaning is not fixed but can be mentally, ideologically, or visually repositioned.

At the same time, the title contains a tension. How free is transformation when it still occurs within the rigid frame of the stamp? The format remains unchanged, even as the concept proposes movement.

Free Transform becomes a field of tension between freedom and structure — between potential and constraint.



FREE TRANSFORM

Publishing day 8.1.2012

Size 37 × 53 mm

73A ed. 2500

73FF First Day Cover ed. 12 signed



UNTITLED

2012

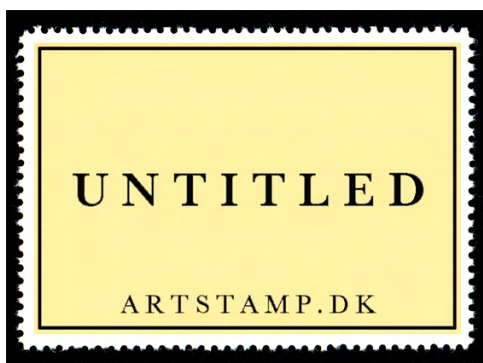
Untitled points to the absence of a title — and thereby becomes its own title. The work names itself by refusing to name.

In art history, “Untitled” often signals openness or resistance to interpretation. Here, it becomes the statement itself. The stamp declares neutrality, yet does so with authority.

The word appears sober, almost administrative. No narrative. No direction. Yet a precise self-reference emerges: the work is about the designation of the work.

Placed within the official stamp frame, absence becomes formalized. Even the unnamed is given structure, border, and system.

Untitled can be read as a comment on art’s need for categorization — and as a reminder that even indeterminacy is a decision.



UNTITLED

Publishing day 17.4.2012

Size 37 × 53 mm

74A ed. 375

74FF First Day Cover ed. 9 signed

FORBIDDEN WORLD

2012

Forbidden World (2012) revisits the original 2008 series, but shifts its atmosphere. Where the first edition carried a darker, almost icon-like gravity within the black frame, the new version softens the surface while intensifying the gaze.

The female figures remain central. They appear staged, composed, almost classical — yet something unsettled runs beneath the surface. Eyes are covered, expressions withheld, gestures restrained. Access is suggested, but never fully granted.

The title frames the tension: a world that is visible, yet not entirely accessible. Desire and distance coexist. The portraits seem intimate, yet maintain an emotional barrier.

By placing these figures within the stamp format, the private becomes public, the intimate becomes reproducible. What once resembled sacred iconography now circulates as image, multiplied and distributed.

Forbidden World continues to question visibility — not through direct confrontation, but through controlled withholding. The viewer is invited in, yet held at the threshold.



FORBIDDEN WORLD

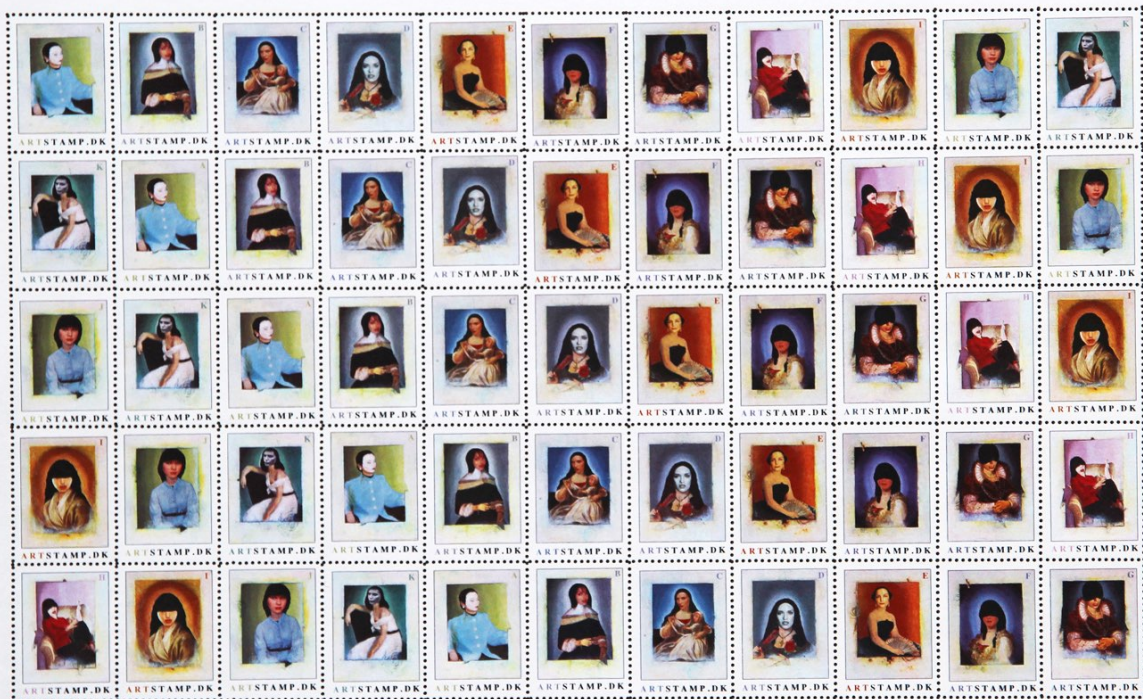
Publishing day 23.4.2012

Size 30 × 24 mm (combination on print sheets)

75A–75K ed. 100

75FF First Day Cover (combination) ed. 15 signed

75A - 75K - EDITION 100 (20 PRINT SHEETS) PUBLISHED 23.4.2012



SAM JEDIG / FORBIDDEN WORLD

ARTSTAMP DK - PROJECT BY STALKE OUT OF SPACE

SAVE

2012

Save can be read as a response to the fragile condition of Europe around 2012, when the cohesion of the European Union was openly questioned during the height of the eurozone crisis.

The image shows the EU flag unzipped. The circle of stars is pulled apart. The blue field splits open. The word “SAVE” functions as both command and warning.

What is being saved? The economy? The union? The political idea of Europe itself?

The zipper suggests that the structure can be opened — and potentially dismantled. At the same time, it implies the possibility of closing it again. The work oscillates between collapse and repair.

Within the official frame of the stamp, instability becomes institutionalized. A symbol of unity and stability is transformed into an image of vulnerability.

Save captures a moment when Europe appeared less like a given reality and more like a project in need of rescue.

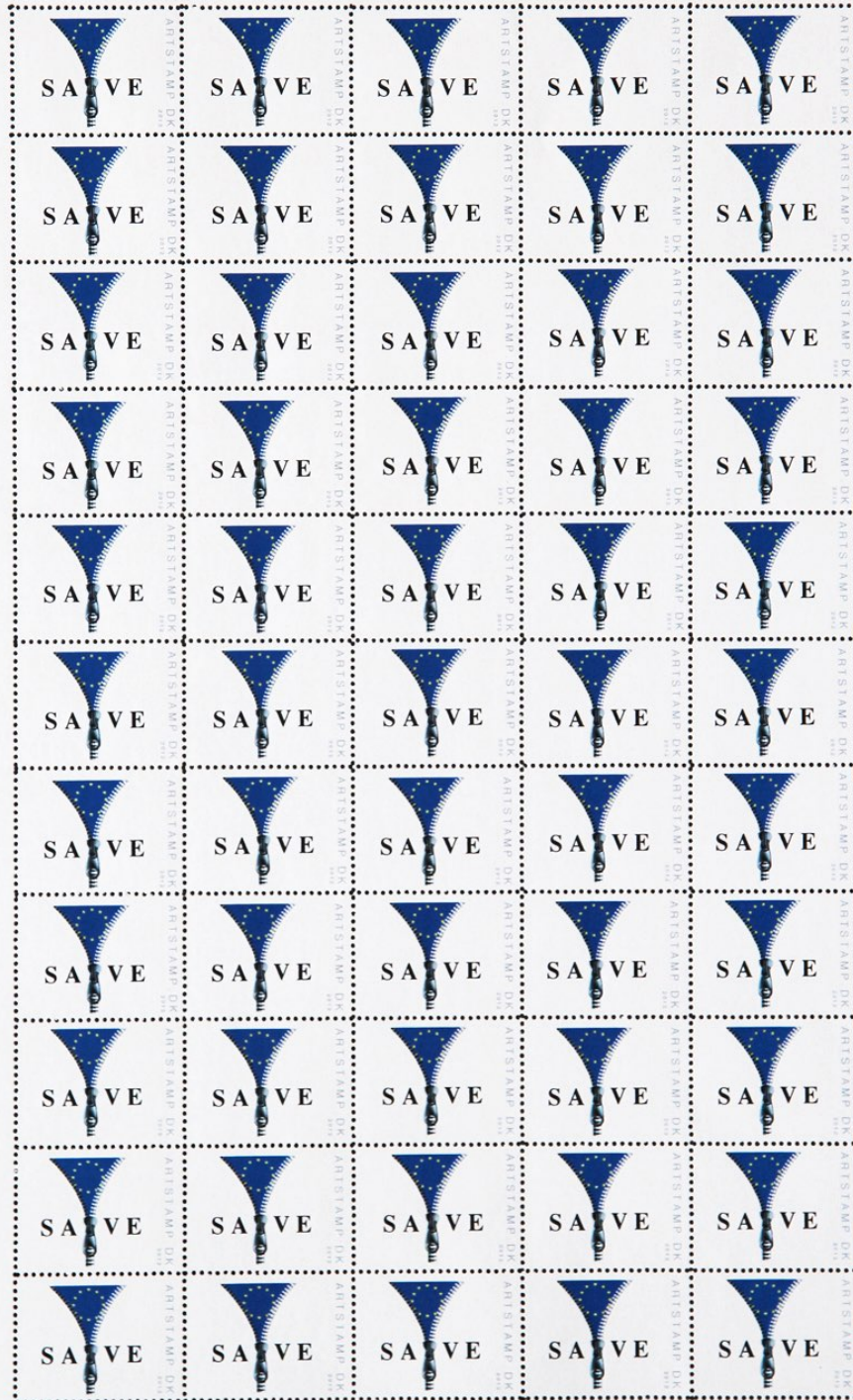


SAVE

Publishing day 9.5.2012
Size 24 x 30 mm

76A ed. 1100

76FF First Day Cover ed. 9 signed



HUMAN RIGHTS

2012

The Human Rights series connects the visual language of sport with a political reminder. The football field, boxing gloves, ball, boots, and the DBU emblem function as recognizable symbols from a global sports arena.

But the words “Human Rights” are inserted directly into the equipment. On the field. On the ball. On the body.

In 2012, ahead of the European Football Championship in Poland and Ukraine, questions of human rights became inseparable from the spectacle of sport. The tournament was not only a game — it was also political.

The series highlights the tension between entertainment and responsibility. Sport unites nations, yet it can also obscure conflict. When “Human Rights” is printed onto the objects of sport, a direct confrontation emerges between ideal and reality.

The stamp — itself a national symbol — becomes a platform for a global ethical reminder.



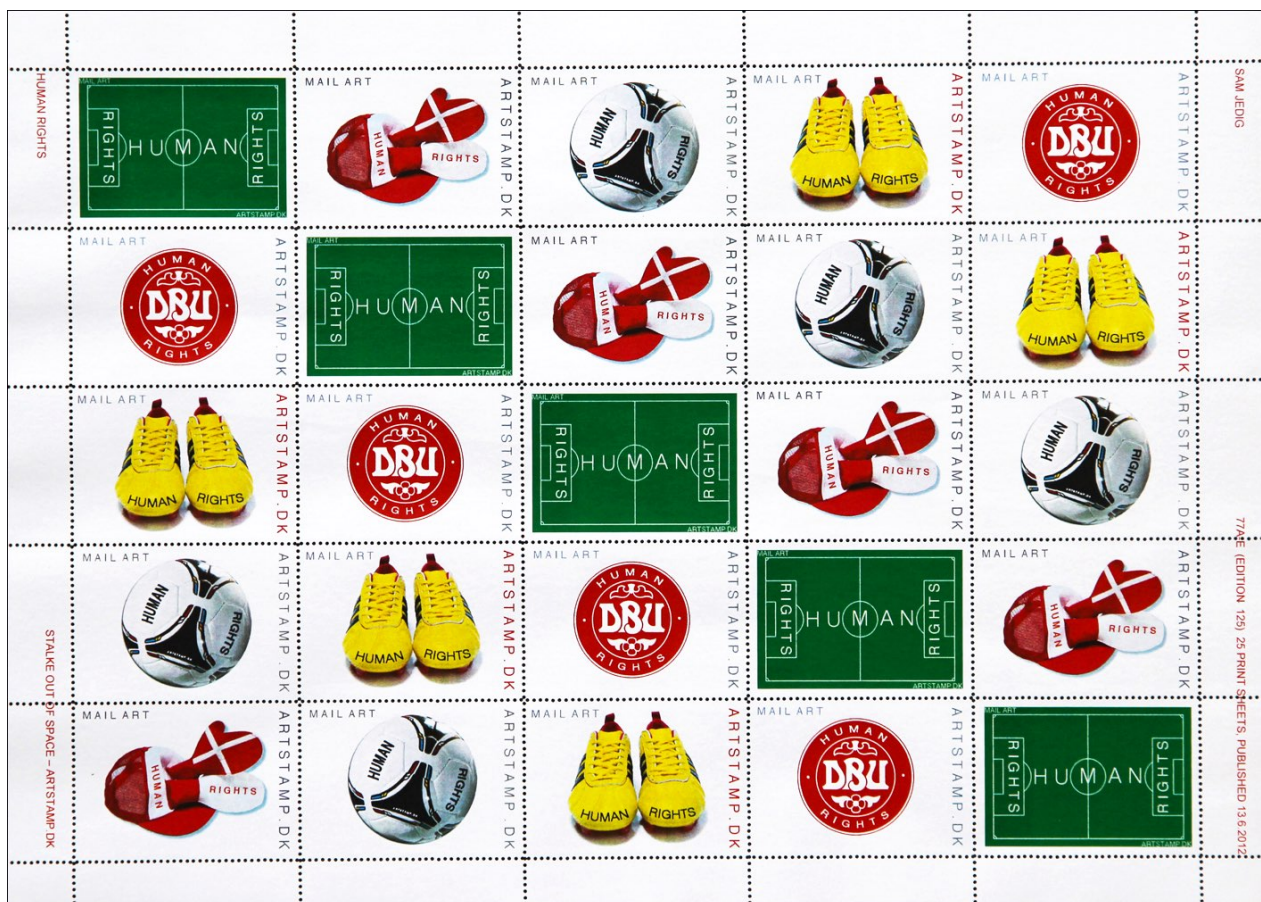
HUMAN RIGHTS

Publishing day 13.5.2012

Size 30 x 39 mm (combination in print sheets)

77A–77E ed. 125

77FF First Day Cover (combination) ed. 18 signed



MAIL ART

2012

Mail Art from artstamp.dk folds the project back into its own origin.

The image is simple: two hands holding an envelope marked "FROM" — sender without receiver. The direction is open. It could be sent anywhere. Or nowhere.

Here, the stamp is no longer only an artwork. It returns to its primary function: circulation. Exchange. Movement.

The work points to the historical mail art tradition — networks of artists communicating outside institutions, bypassing markets and hierarchies. But it also reflects on authorship. Who sends? Who receives? When the sender is artstamp.dk, the system becomes self-referential.

The stamp depicts an envelope. The envelope implies a stamp. The artwork contains its own distribution mechanism.

Mail art as concept.

Mail art as medium.

Mail art as message.



MAIL ART

Publishing day 6.7.2012

Size 30 × 39 mm

78A ed. 1050

78FF First Day Cover ed. 20 signed



HUMAN RIGHTS

2012

This edition clearly references the Olympic rings — one of the most recognizable symbols in the world. Traditionally, the rings represent unity between continents, peaceful competition, and global community.

Here, the silent symbolism of color is replaced by language. The letters of “HUMAN” are placed within the rings, while “RIGHTS” appears beneath them. The message becomes direct: if sport unites the world, it must also carry responsibility.

In 2012, during the London Olympic Games (27 July – 12 August), sport once again became a global stage — not only for performance, but for political and ethical debate. The Olympic Games often present themselves as neutral, yet they never exist outside real-world tensions.

The work poses a simple question:

Can we celebrate global unity without insisting on universal rights?

The stamp becomes a miniature manifesto —
a circulating symbol carrying a demand to be seen.



HUMAN RIGHTS

Publishing day 6.8.2012

Size 30 × 39 mm

79A ed. 840

79FF First Day Cover ed. 16 signed

SAM JEDIG				79A – EDITION 840(20 PRINT SHEETS) PUBLISHED 6.8.2012			
 RIGHTS	ARTSTAMP DK	 RIGHTS	ARTSTAMP DK	 RIGHTS	ARTSTAMP DK	 RIGHTS	ARTSTAMP DK
 RIGHTS	ARTSTAMP DK	 RIGHTS	ARTSTAMP DK	 RIGHTS	ARTSTAMP DK	 RIGHTS	ARTSTAMP DK
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 RIGHTS	ARTSTAMP DK	 RIGHTS	ARTSTAMP DK	 RIGHTS	ARTSTAMP DK	 RIGHTS	ARTSTAMP DK
TITLE: HUMAN RIGHTS				STALKE OUT OF SPACE – ARTSTAMP DK GUEST			

CONTINUES (SERIE 2)

2012

Series 2 continues the ironic examination of artistic canon and name recognition introduced in Series I — but moves further into the monumental figures of art history.

Munch. Anastasi. Matisse. Van Gogh. Magritte.

Again, only the surnames appear. No images. No reproductions. No stylistic quotations. Just the name — placed over an explosive burst of color.

The splattered backgrounds suggest gesture, expression, even action painting — yet they belong to no specific hand. Style becomes anonymous. The name remains dominant.

Recognition is immediate. Within the art world, the surname alone is enough. The artist becomes a brand. The name becomes value. The explosion becomes aura.

Over time, the series reveals its clarity: it does not mock art history — it dissects it. Artistic legacy is reduced to its most distilled cultural currency: the name.

Art as sign.

Art as signature.

Art as myth — reproduced as an art stamp.



CONTINUES (SERIE 2)

2012

Publishing day 5.11.2012

Size 37 × 53 mm (combination in print sheets)

80F–81J ed. 100

80FB–81JB NP ed. 10

80FF First Day Cover (combination) ed. 18 signed



REMEMBER ME

2012

Remember Me emerges in the wake of Barack Obama's first election victory — a moment saturated with expectation, symbolism, and global projection.

Referencing the iconic 2008 campaign imagery, the work shifts the tone from collective optimism to personal memory. Where earlier political visuals carried forward-looking slogans, *Remember Me* turns the gaze backward. It is no longer about promise — but about legacy.

The phrase introduces ambiguity.
Is it the leader asking to be remembered?
The voters?
The historical moment itself?

The portrait, rendered in the instantly recognizable visual language of political iconography, becomes less campaign and more monument. By translating the image into an art stamp, the work miniaturizes political myth and places it into circulation — repeatable, collectible, reproducible.

Memory becomes political currency.
Image becomes history.
The stamp becomes archive.



REMEMBER ME

Publishing day 5.11.2012

Size 39 x 30 mm

81A ed. 420

81AB ed. 294

81FF First Day Cover ed. 16 signed

MAIL ART

2012

Here, the circle is complete.

The stamp depicts an envelope. The envelope carries the words "MAIL ART." At the bottom appears artstamp.dk. The sender is the work itself.

A stamp is normally placed on an envelope in order to send it.
Here, the stamp is the envelope.

The work dissolves the distinction between medium and motif. What is meant to carry a message becomes the message. Communication is reduced to its simplest form: a sealed envelope, ready for dispatch — yet without a visible recipient.

Historically, mail art has been about networks, exchange, and alternative circulation outside institutions. In this version, the idea is condensed: distribution is already embedded in the image.

Letter. Stamp. Sender.
All contained within a single surface.



MAIL ART

Publishing day 27.11.2012
Size 37 x 43 mm

82A ed. 500

82FF First Day Cover ed. 15 signed

FOREVER

2012

Forever brings together two of the world's most iconic stamp motifs in a circular collage. The familiar portraits are repeated in a rotating formation that moves inward toward a center — where the original face ultimately stands alone.

Repetition creates motion. The concentric rings resemble a target, a focal point, or a symbol of infinity. The icon is reproduced again and again until it loses its singularity and becomes pattern. Yet every layer directs the gaze toward the same core.

The work revolves around the idea of permanence. Stamps are designed for circulation, yet also for preservation. They carry national symbols and historical figures intended as enduring markers.

By transforming two highly recognizable stamps into collage, their original function and hierarchy are suspended. They become material. They become structure. They become background for themselves.

In the end, a question remains:
Is it the motif that is “forever” — or is it repetition?

Eternity as reproduction.
Icon as pattern.
History as circle.



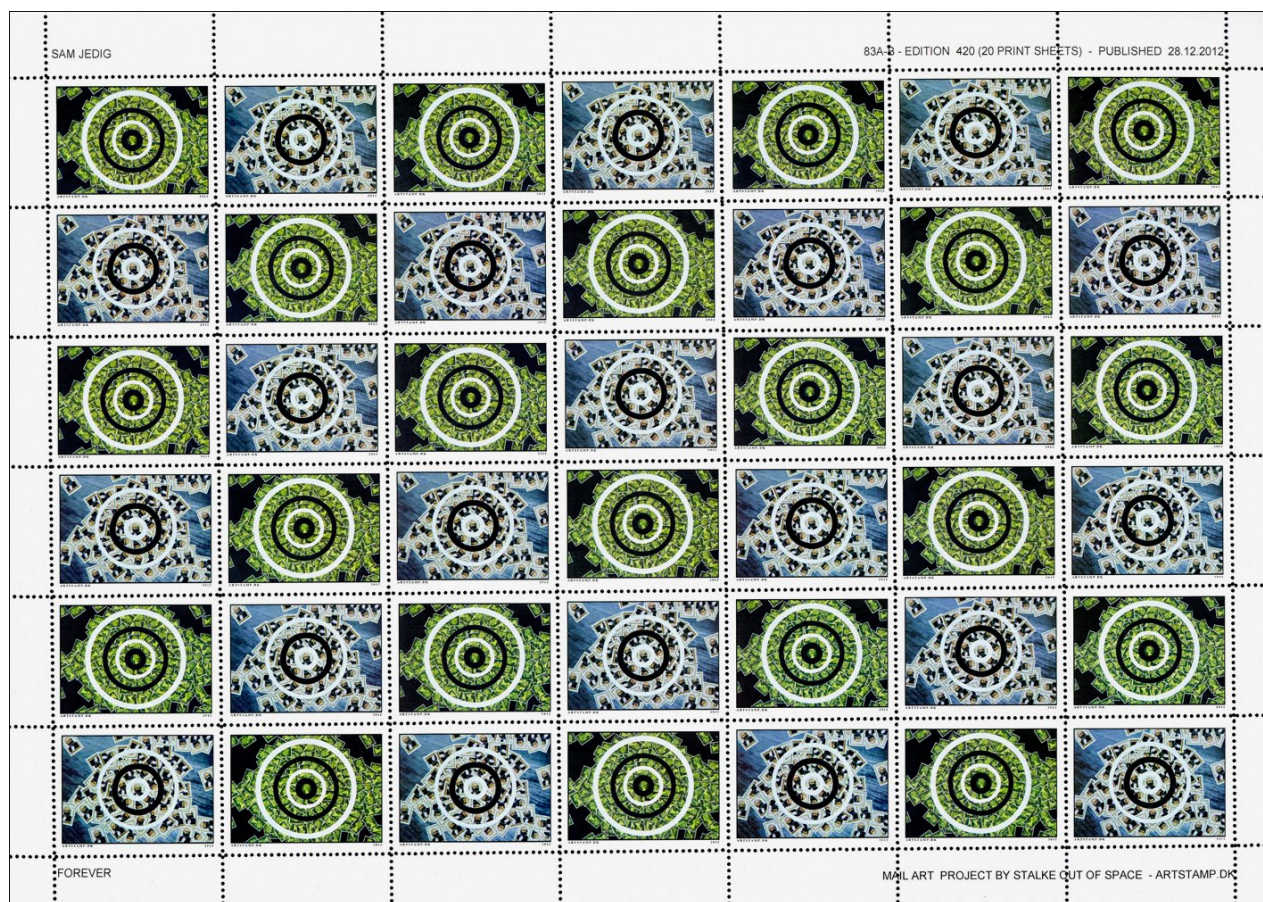
FOREVER

Publishing day 28.11.2012

Size 30 × 39 mm (combination in print sheets)

83A–B ed. 420

83FF First Day Cover ed. 10 signed



VARIATIONS

2013

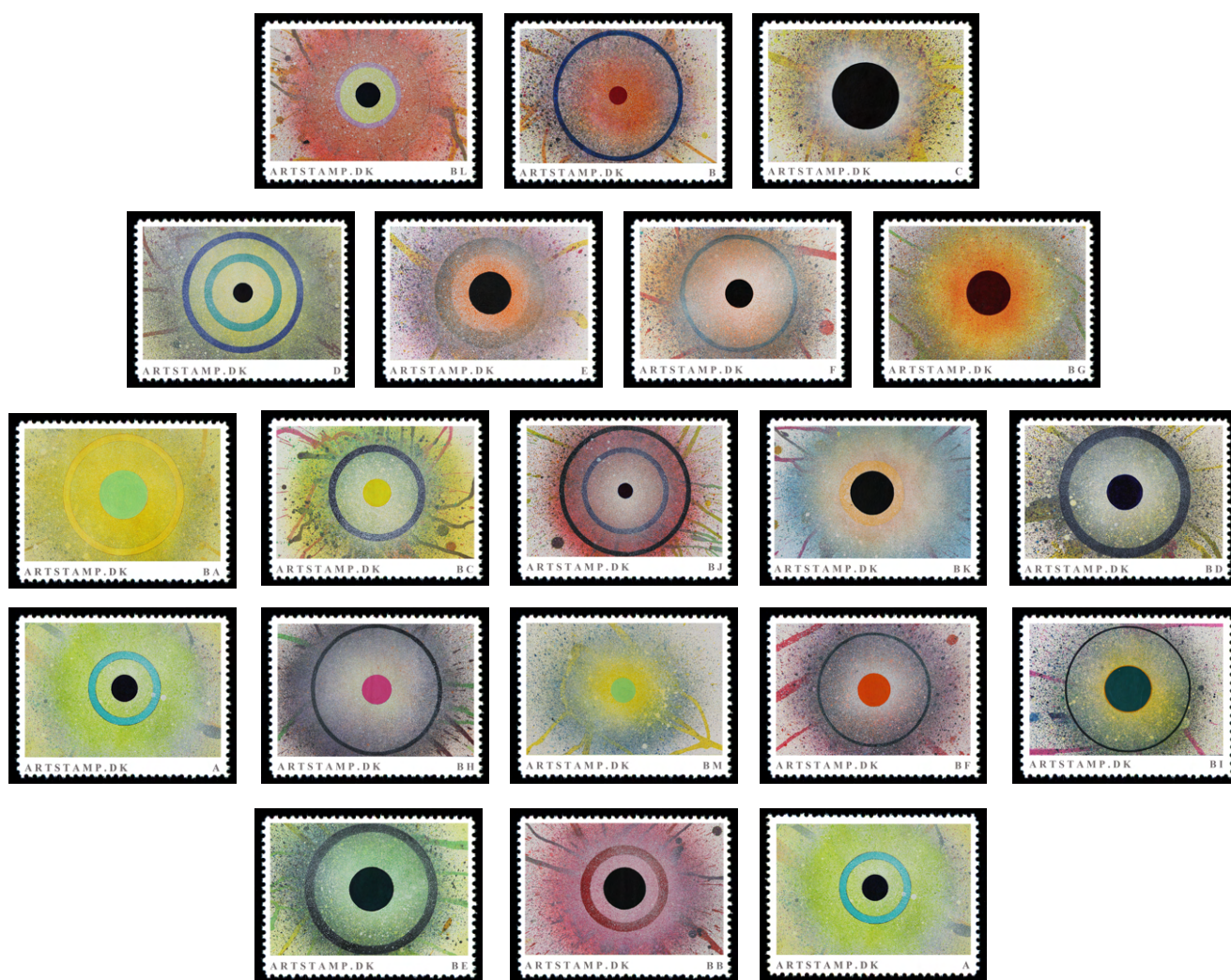
Variations grows out of a simple structure: the circle as origin and the explosion as movement.

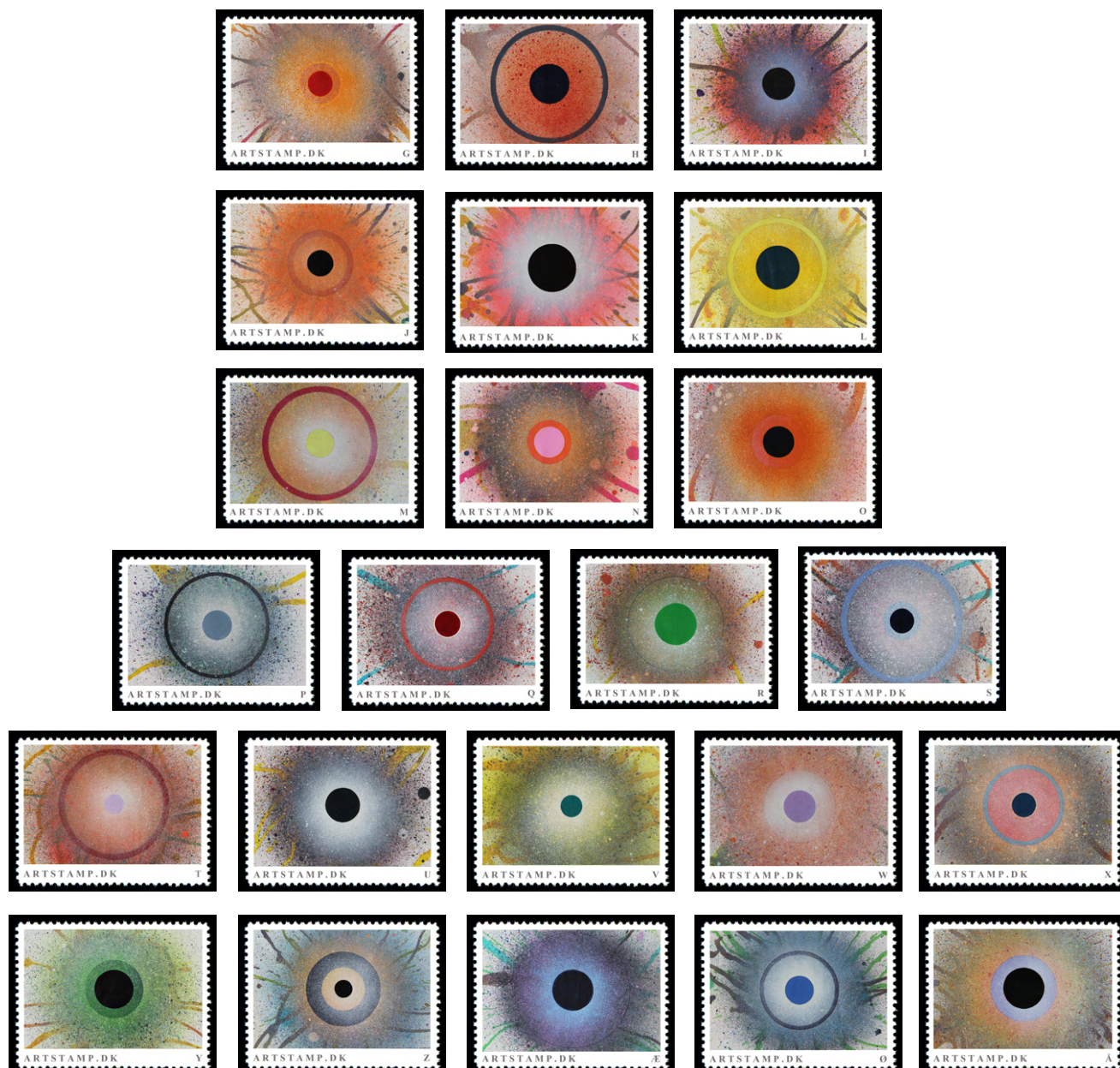
All fronts are created on A5 envelopes. Each envelope exists with its own corresponding art stamp. The stamp is not an addition — it is an extension. Image and distribution belong together.

The circle functions as center, eye, target, sun, atom. Around it, color radiates outward in explosive gestures. Every variation shifts tone, density, rhythm — yet the structure remains constant. The composition is stable; the surface is unstable.

Because each envelope can circulate individually, the work exists both as a unified system and as fragments in motion. Repetition does not create sameness — it produces difference.

Variation becomes method.
Explosion becomes language.
The circle becomes point of return.





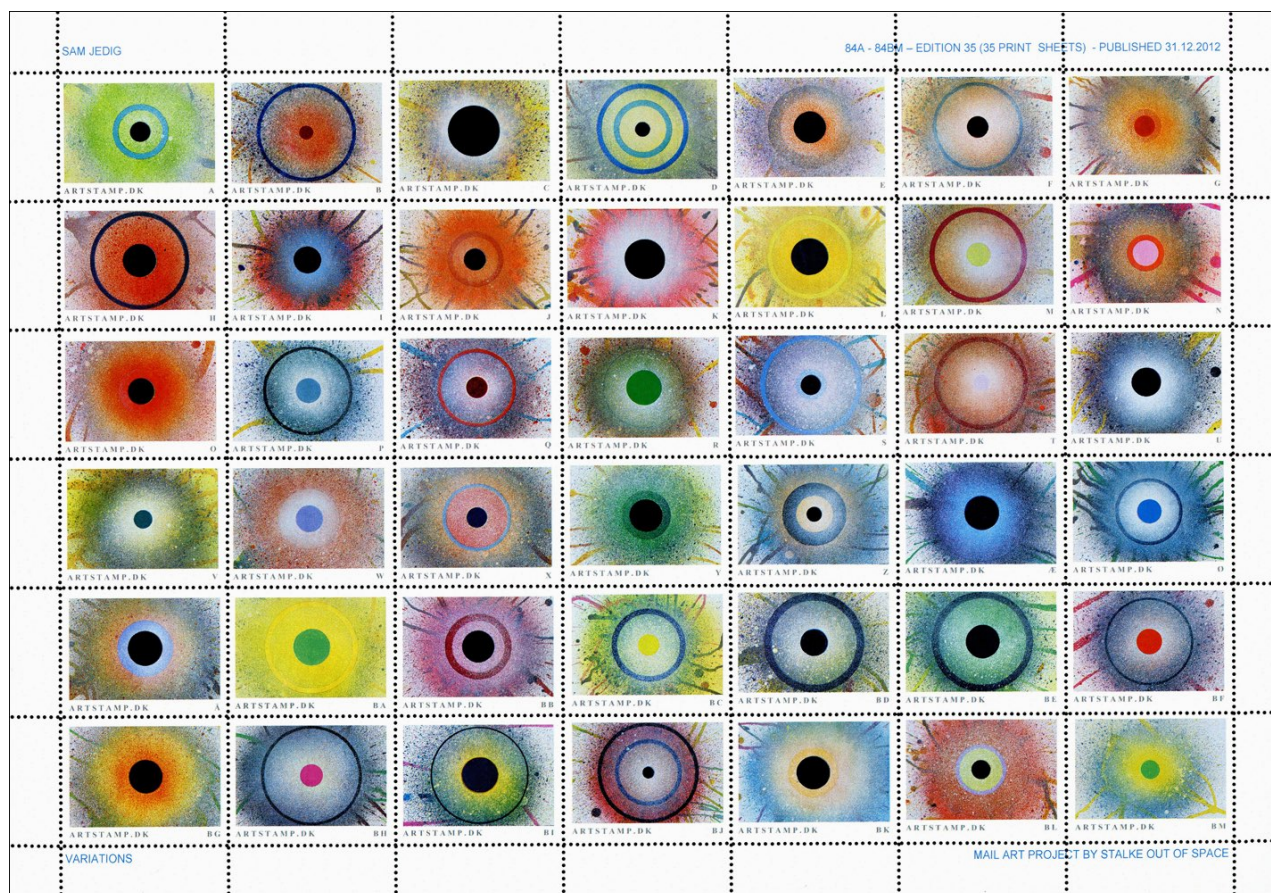
VARIATIONS

Publishing day 31.12.2013

Size 30 × 39 mm (all in the same print sheets)

84A–BM ed. 35

84FF First Day Cover ed. 18 signed



UNKNOWN HEROES

2013

Unknown Heroes draws on the traditional function of the postage stamp: to portray power, nation, and recognized figures. Historically, stamps have been reserved for kings, queens, political leaders, and celebrated personalities — faces that represent official identity.

Here, the opposite occurs.

The portraits are arranged within a circle, yet each face is concealed by a white disc. Identity is removed. What remains are posture, presence, direction of gaze — but without the possibility of recognition.

Who are they?

Where do they come from?

What have they done?

By covering the face, hierarchy dissolves. The stamp no longer points to the already acknowledged hero, but to the anonymous one — the unknown. The person who normally does not appear within official visual history.

The white circle functions both as censorship and as possibility. It blocks identification, yet opens space for projection. The viewer must complete the image.

Instead of national iconography, we encounter collective potential.

The hero is not predefined.

The hero could be anyone.

A commentary on representation —

and on who is allowed to be remembered.





UNKNOWN HEROES

Publishing day 5.1.2013

Size 37 × 53 mm (all edition on full print sheets)

85A–Y ed. 30

85FF First Day Cover ed. 15 signed

DAN ARK

2013

The cow and the donkey foal stand isolated like prototypes — nature without landscape.

While the cow represents national agriculture and economic identity, the donkey appears as the humble working animal — but also as a cultural and political symbol.

Amid debates on genetics and manipulation, the animals are no longer just nature, but signs.

An archive of species.

A nation negotiating with life.



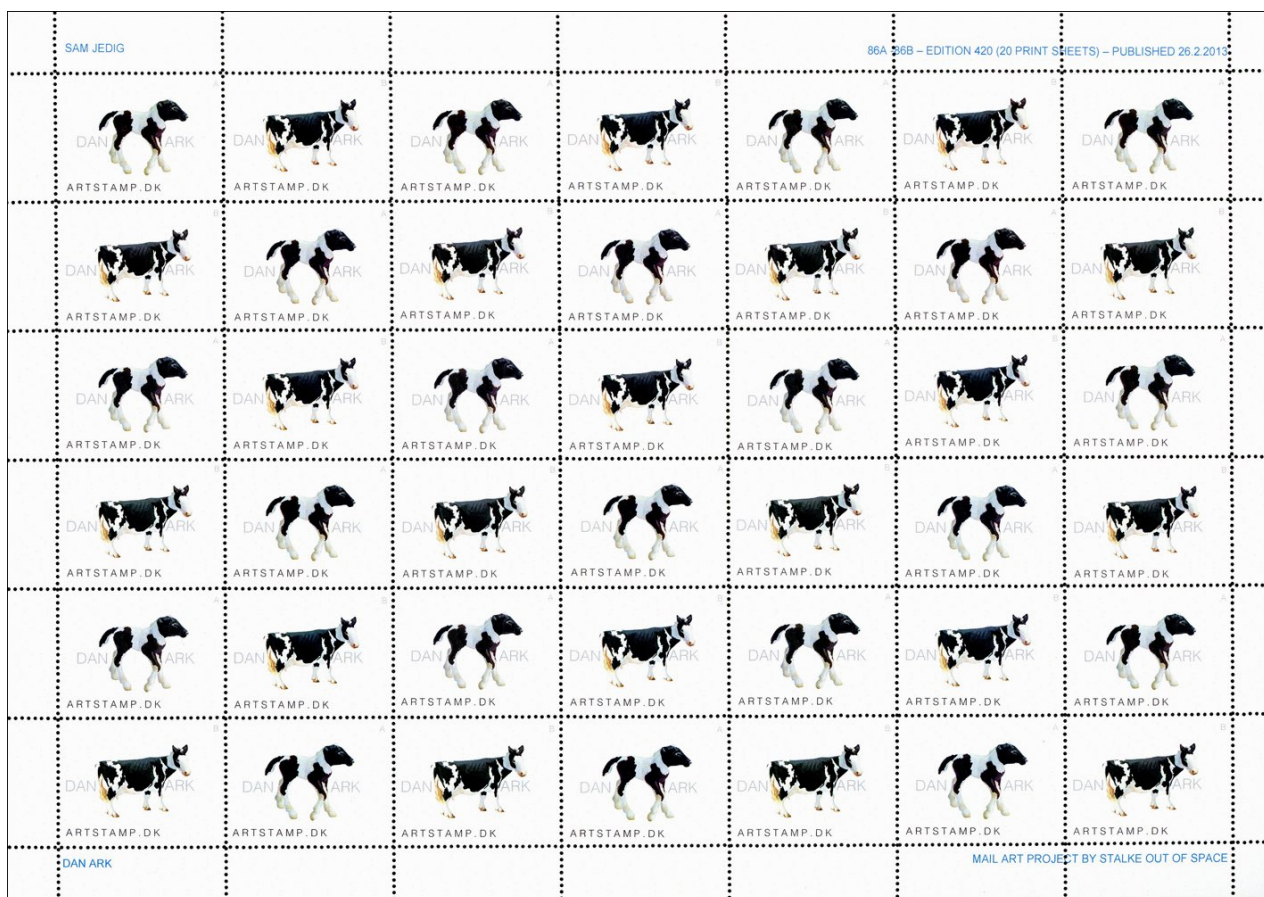
DAN ARK

Publishing day 25.2.2013

Size 30 × 39 mm (combination in print sheets)

86A ed. 420

86FF First Day Cover ed. 15 signed



NO THANK YOU

2013

In this series, Edvard Munch's iconic *The Scream* is relocated into a Danish landscape filled with land-based wind turbines. The figure appears to flee — not from existential anxiety, but from noise, shadow flicker, and the pressure of technology imposed on open land.

Around 2013, Denmark experienced intense public debate over the placement of large onshore wind turbines. The green transition confronted local resistance. Climate responsibility and community impact collided.

By appropriating one of art history's most recognizable images, the protest becomes both dramatic and ironic. The scream turns into a visual "no."

Not necessarily against renewable energy —
but against scale, placement, and consequence.

A stamp as a statement.
An icon facing headwind.



NO THANK YOU

Publishing day 24.6.2013

Size 39 x 30 mm (combination in print sheets)

87A–F ed. 280

87FF First Day Cover ed. 16 signed

CONTINIUS SERIES III

2013

In the third part of *Continuus*, the investigation of the artist's surname as icon continues. The names — Picasso, LeWitt, Warhol, Kippenberger, Monet — stand alone, projected directly toward the viewer.

Behind each name appears the characteristic “explosion” of color. Not as a quotation of their style, but as energy — a point where art history is both concentrated and detonated.

The surname is enough.
No first name required.
Recognition is immediate.

The series comments on the mechanics of fame: how artists are reduced to brands, to instant readability within a global art market.

On the stamp — a medium of circulation — the name becomes both monument and mass production.

Art as icon.
Icon as print.
History in motion.



CONTINUES / SERIES 4

Published: 3.12.2013

Size: 39 × 52 mm (combination in print sheets)

95Q–95U ed. 75

95QB–95UB NP ed. 40

95FF First Day Cover ed. 12 signed

CONTINIUS (WAS HERE)

2013

Was Here disrupts the series. While the other stamps elevate major artist surnames as iconic signatures, here only the trace remains.

“Was here” is the language of graffiti — a mark, a declaration of presence. Not a name, but an act.

The explosion behind the text reads both as painterly gesture and imprint — as if someone left their sign and disappeared.

In art history, the ambition is often to be remembered, to inscribe oneself into history.
Here it is reduced to the most basic statement:

I was here.

On a stamp — an object made for circulation and record — the phrase becomes paradoxical: a claim of presence reproduced in multiples.

Signature without a name.
Presence without identity.
An echo in the archive of art.



CONTINIUS (WAS HERE)

Published 24.7.2013

Size 39 × 53 mm

90P ed. 500

90PB NP ed. 250

90FF First Day Cover ed. 12 signed



STAMPS ON STAMPS

2013

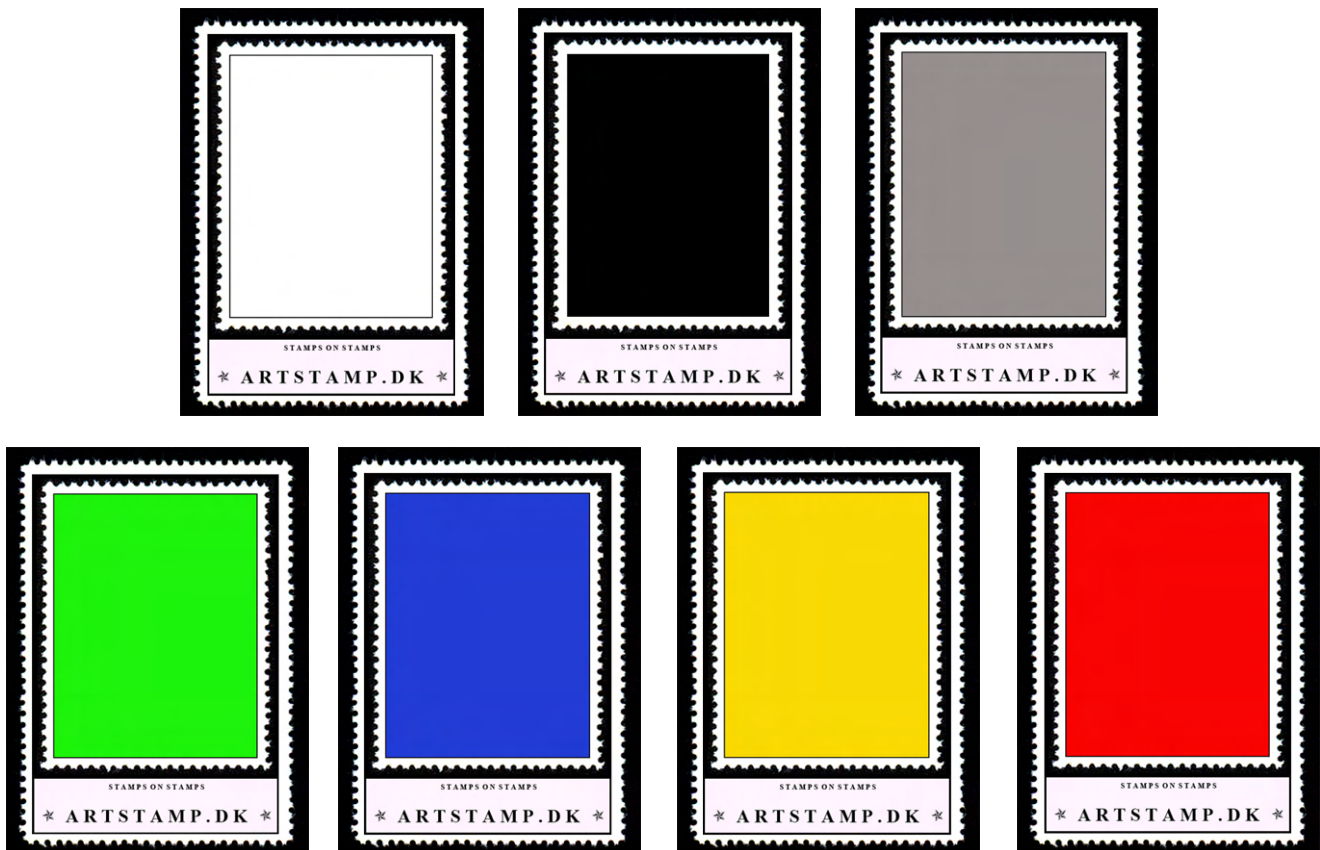
Stamps on Stamps opens up the stamp space itself. There is no imagery, no figure, no narrative — only the surface.

The monochrome fields function as invitations. The viewer is free to intervene, alter, overpaint, stamp, or write. The stamp is no longer a finished artwork, but an open structure.

At the same time, the series references the modernist monochrome tradition — color as autonomous field. Black, white, grey, primary colors. Reduction as strategy.

A stamp within the stamp.
A frame inside the frame.
An image waiting for action.

Circulation remains present, yet the motif withdraws. It is not what we see — but what we do — that completes the work.



STAMPS ON STAMPS

2013

Published 12.8.2013

Size 53 × 39 mm

91A–B ed. unlimited (all edition on full print sheets)

92A–E ed. unlimited (combination in print sheets)

YES WE DO

2013

Yes We Do revisits the Obama campaign icon — but shifts its meaning. Where the original slogan projected collective optimism, this version introduces ambiguity.

In 2013, revelations about NSA surveillance — including the monitoring of European leaders — sparked global criticism and political tension. Trust between allies was questioned.

Here, the former “hero” becomes the listener. The portrait suggests awareness, monitoring, reception. The slogan subtly transforms: not only “Yes We Can,” but “Yes, we do.”

The stamp turns campaign imagery into commentary.

Power is no longer only visionary — it is attentive, unseen, listening.

An icon reframed.

Hope inverted.

Leadership under surveillance.



YES WE DO

Published 28.10.2013

Size 39 × 30 mm

93 ed. 630

93AB NP ed. 252

93FF First Day Cover ed. 12 signed

SAVE THE ARCTIC

2013

This stamp is compelling because it compresses geopolitics, climate crisis, and image culture into a single, tight composition.

The polar bear is an almost overused climate icon — a symbol we believe we already understand. But here it stands directly upon the Russian flag. Nature literally rests on national territory.

The oil platform in the background introduces the conflict: extraction versus preservation. Resources versus responsibility. The presence of Greenpeace at the top functions as a counter-voice — not as owner of the image, but as witness.

What makes the work particularly interesting is the medium itself. A stamp traditionally represents state authority and national identity. Here, it depicts a situation in which the state is at the center of controversy. Russia in 2013 was marked by the confrontation with Greenpeace and the “Arctic 30,” and the work captures that precise moment of tension.

The bear is isolated.
The flag is dominant.
The platform burns.

It is not a neutral nature image.
It is an image of power, territory, and vulnerability within the same frame.

That is why it becomes a particularly sharp and effective art stamp.



SAVE THE ARCTIC

Published 8.11.2013

Size 24 x 32 mm

G94A — edition 1100

G94AB (NP) — edition 385

G94FF — first day cover — edition 10 — signed



CONTINUES / SERIES 4

2013

With Series 4, *Continues* extends its dialogue with art history into a broader and more conceptual field. The selected names — Gauguin, Judd, Lichtenstein, Koons, Kawara — represent radically different positions within modern and contemporary art. From post-impressionism to minimalism, pop art, conceptual art, and hyper-commercial aesthetics.

As in the previous series, the names appear within an explosive, painterly core. The gesture functions both as tribute and disruption. It is not an illustration of their works, but an energetic condensation — a visual pulse placed behind the name.

The stamp format frames each artist within the logic of circulation and reproduction. Canonical figures are reduced to surname and mark, transformed into portable symbols. The series continues to question how art history is constructed, remembered, and distributed.

Each stamp becomes both monument and fragment —
a compressed icon of influence,
released into circulation.



CONTINUES / SERIES 4

Published 3.12.2013

Size 39 × 52 mm (combination in print sheets)

G95Q–G95U — ed. 75

G95QB–G95UB (NP) — ed. 40

G95FF — first day cover — ed. 12 — sign



CONTINUES / UNKNOWN

2013

Within the *Continues* series — where canonical names from art history are reduced to concentrated signs — *Unknown* appears as a quiet but sharp disruption.

After Gauguin, Judd, Lichtenstein, Koons, Kawara, the sequence suddenly ends in anonymity. No master. No market. No historical weight. Only the word: *Unknown*.

Ironically, it may be the most honest stamp in the series.

It points toward all those excluded from the canon — the forgotten, the overlooked, the not-yet-recognized. At the same time, it questions how recognition itself is constructed. Who decides when a name becomes monumental? When does “unknown” become legacy?

Formally, it mirrors the others: same format, same explosive center, same framing. Yet the absence of a celebrated surname turns the gesture into a critique of authorship and hierarchy.

Unknown is both placeholder and protest — a monument to those without one.



CONTINUES / UNKNOWN

Published: 3.12.2013

Size: 39 × 52 mm

96V ed. 375

96VB ed. 400

96FF First Day Cover ed. 10 signed

?

2013

With this stamp the series does not end — it opens.

After the names of art history, after *Unknown*, the motif is reduced to the most fundamental sign of all: a question mark. Not as decoration, but as a position.

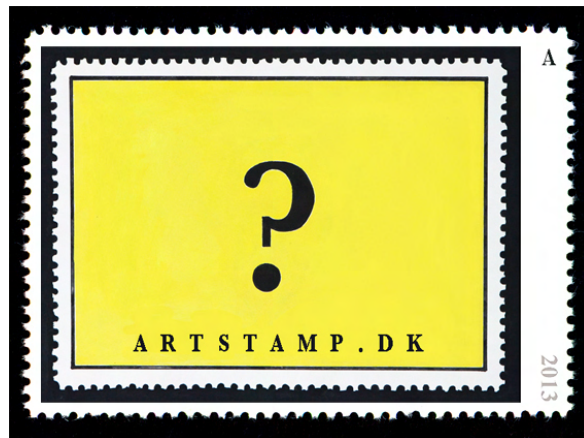
There is no authority here, no reference, no canon. Only an open space.

The question becomes the work itself.

Within the traditional role of the postage stamp as a carrier of identity and message, doubt is set into circulation. The yellow field functions as a signal — a mark of attention, perhaps even a warning — while the sign at the center insists that meaning is not given, but produced.

The series does not culminate in a name, but in an inquiry.

Not who was —
but who will be.



?

Year: 2013

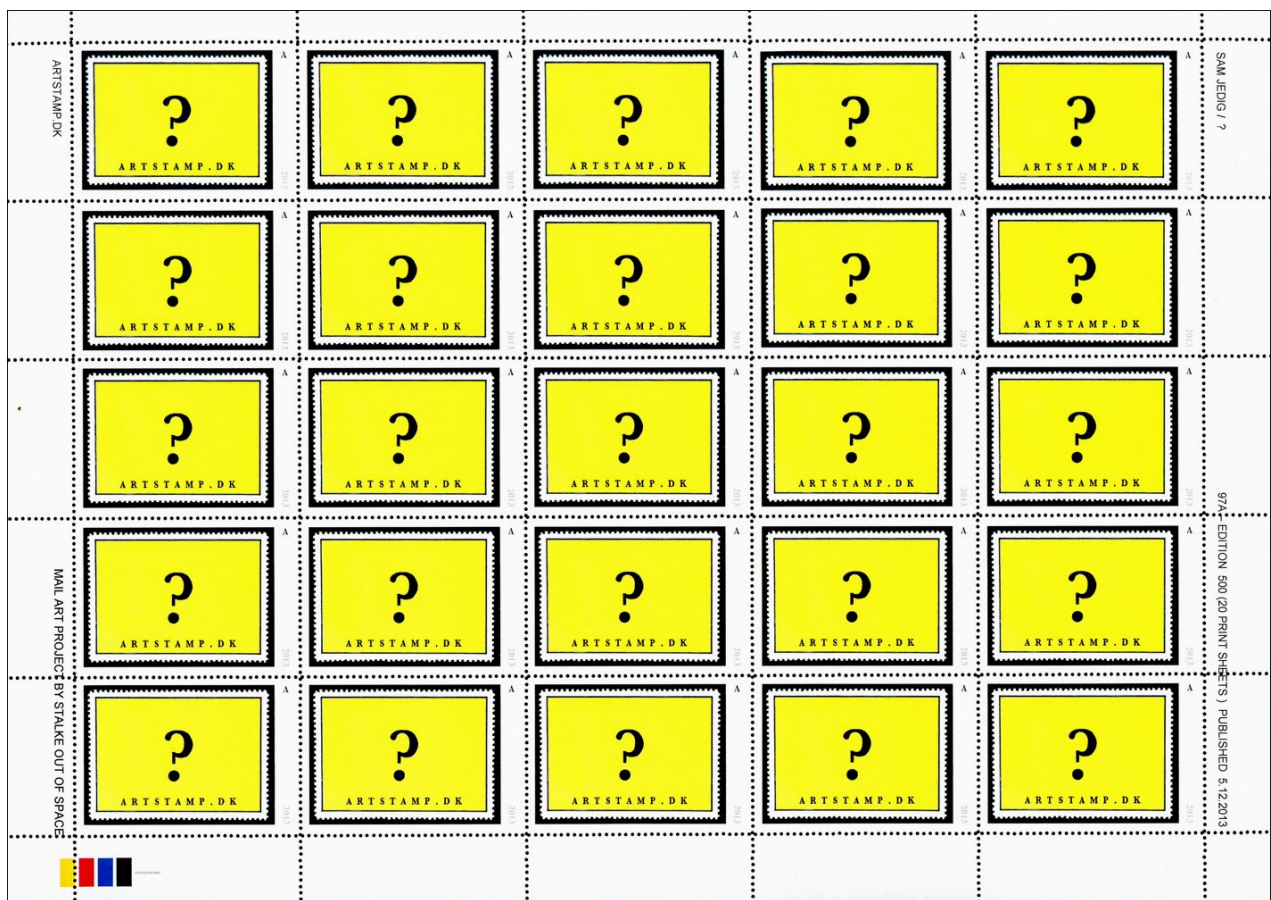
Published: 5.12.2013

Size: 39 × 52 mm

97A ed. 500

97AB NP ed. 250

97FF First Day Cover ed. 10 signed



PUZZLES / SOMETHING IS MISSING (HUMAN RIGHTS)

2013

In this series, *Human Rights* is treated as a puzzle — something that should hold together, yet where something is missing.

The project consists of both a universal base version and an expanded series featuring 25 randomly selected countries from across the world. In all works, the skull is the central motif. It is a universal symbol representing the human being in its most naked form — without skin color, without nationality, without identity. Only what is shared, what is fundamental.

In one version, the skull appears clear and intact. In the other, it dissolves into puzzle pieces. The structure suggests that the whole is not given — it must be assembled. And perhaps pieces are missing.

In the country-based versions, the degree of fragmentation varies. The fewer pieces that are assembled, the more visible the fracture becomes. The face fragments. The image destabilizes.

Some countries appear almost complete.
Others are visibly broken.

Yet the skull remains the same everywhere. The fundamental human structure does not change — only the degree of protection does.

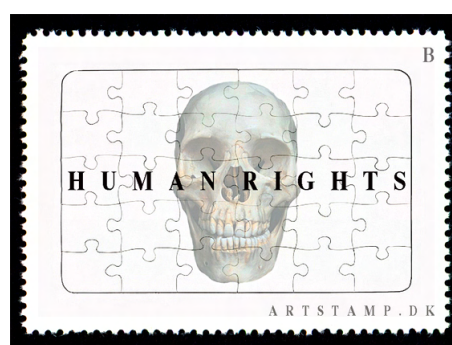
The series thus moves from the universal ideal of human rights to the concrete political reality. Rights are universal in theory, but fragmented in practice. They are unevenly realized, under pressure, and constantly negotiated.

The stamp — traditionally affirming state order and sovereignty — becomes here an image of what does not function completely.

The project is not a ranking system, but a visual measure of absence.

Human rights can be strengthened.
They can be weakened.
They can be assembled — or fall apart.

Something is missing.



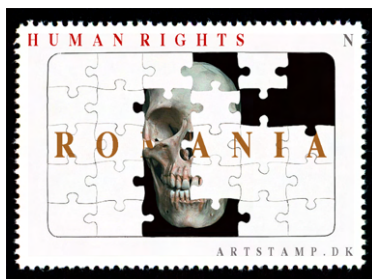
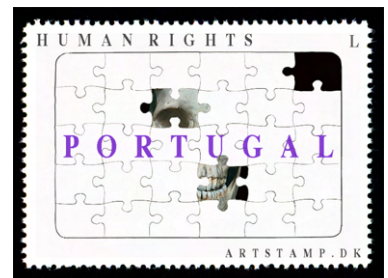
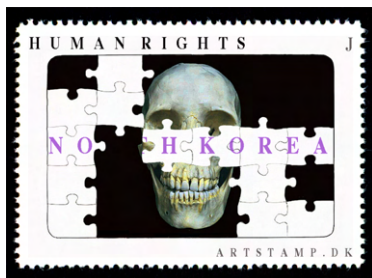
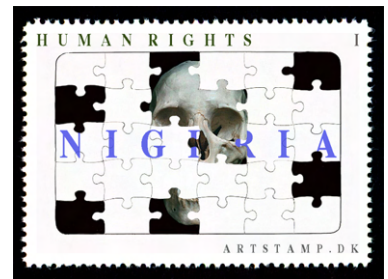
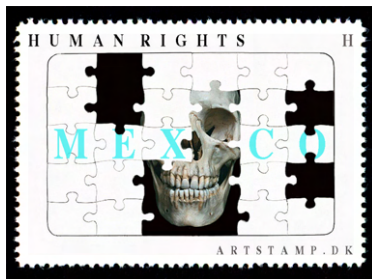
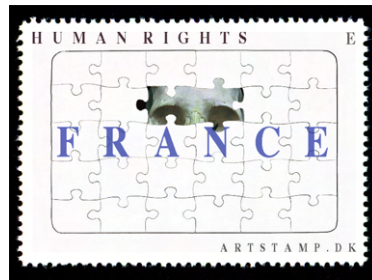
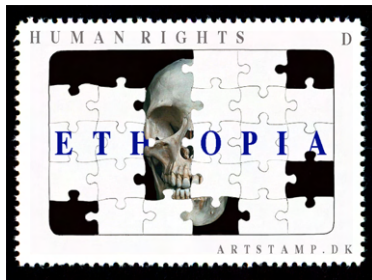
PUZZLES / SOMETHING IS MISSING (HUMAN RIGHTS)

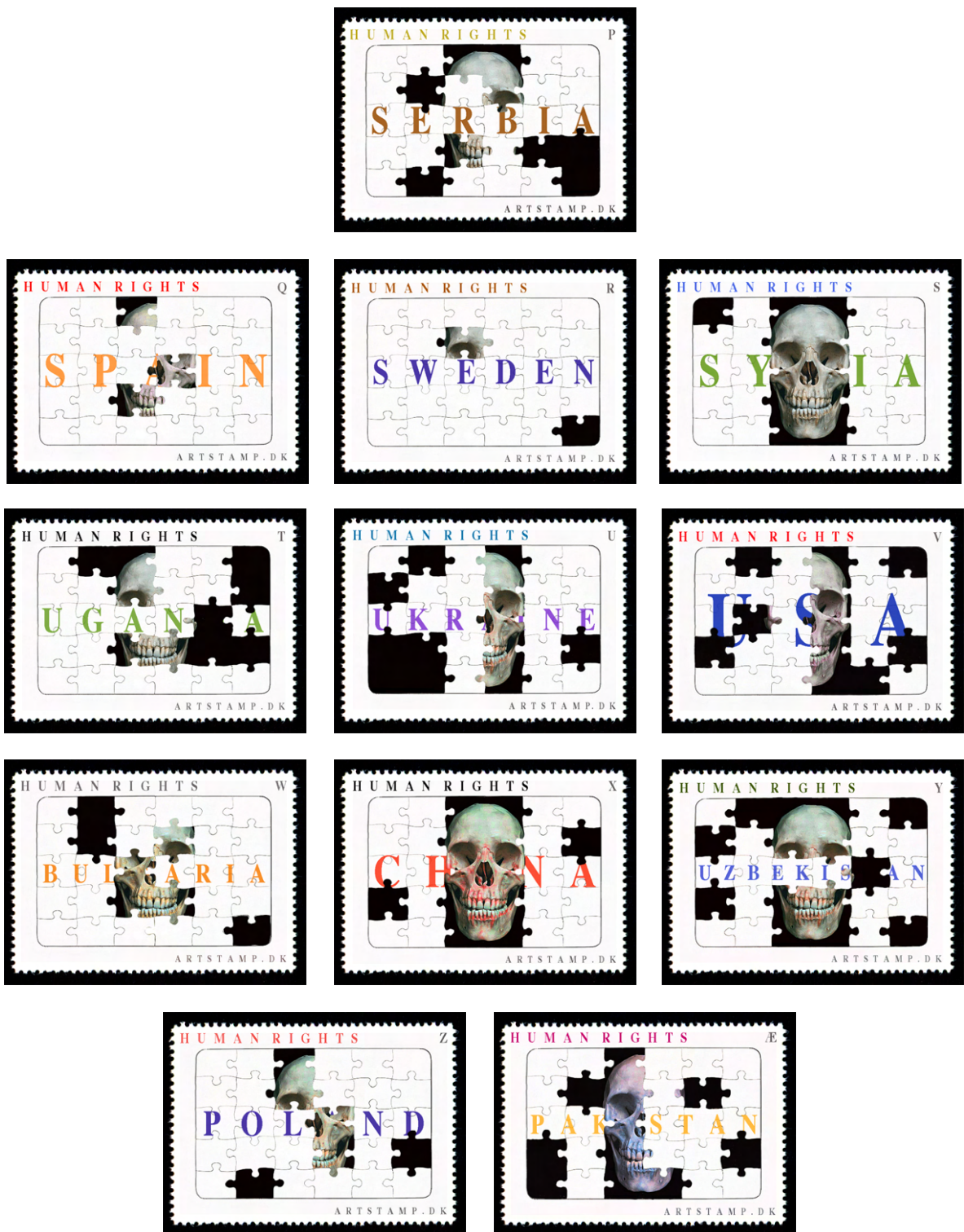
Published: 5.12.2013

Size: 39 x 52 mm (combination in print sheets)

98A–98B ed. 375

98ABFF First Day Cover ed. 12 signed





PUZZLES / SOMETHING IS MISSING (HUMAN RIGHTS)

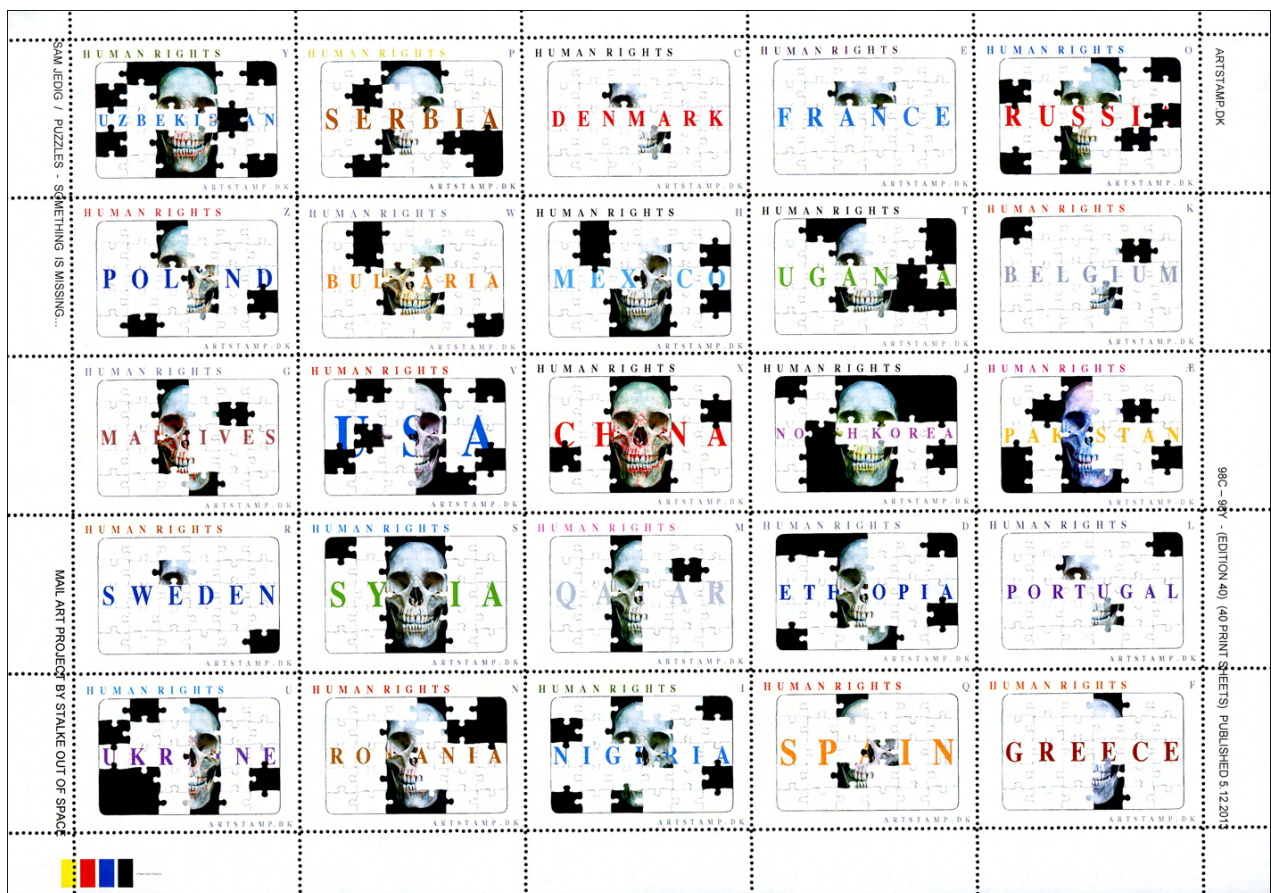
Year: 2013

Published: 5.12.2013

Size: 39 x 52 mm (combination in print sheets)

98C–98Y ed. 40

98CYFF First Day Cover ed. 12 signed



2014

ARTSTAMP QR CODE

2014

With *Artstamp QR Code*, the stamp points to itself.

A QR code normally functions as a gateway — leading to a website, a hidden message, or external information. Here, it becomes the motif itself. When scanned, it directs back to the sender. The system closes in on itself.

The traditional stamp — historically tied to physical circulation and analogue communication — is directly connected to the digital sphere. Paper meets code. Mail meets internet.

At the same time, a self-referential gesture emerges: the stamp carries a code that confirms the stamp's own identity. It is image, function, and reference in one.

The yellow color signals attention — almost like a digital warning field — while the perforated frame maintains its philatelic structure.

A stamp that is not only sent.
It is scanned.



ARTSTAMP QR CODE

Published: 10.1.2014

Size: 3.9 × 3.2 cm

99 ed. 1050

99FF First Day Cover

EDWARD SNOWDEN – HOPE / CHANGE

2014

This issue directly references the global consequences of Edward Snowden's 2013 disclosures. Snowden, a former NSA contractor, leaked classified documents revealing extensive mass surveillance programs conducted by the U.S. National Security Agency — targeting not only American citizens but also European leaders and institutions.

The revelations triggered an international debate about privacy, democracy, state power, and digital surveillance. In 2014, Snowden was living in asylum in Russia, while discussions about whistleblowing, transparency, and national security continued worldwide.

Visually, the stamps clearly reference Shepard Fairey's iconic 2008 Obama "Hope" poster. Here, however, Snowden occupies the central position. The words *Hope* and *Change* take on a new and more ambiguous meaning:

Is hope connected to transparency?

Is change emancipatory — or destabilizing?

By adopting the visual language of a presidential campaign image, the work creates a mirror effect: from the promise of political hope to the exposure of hidden surveillance systems.

The stamp — traditionally a symbol of state authority — portrays a figure who challenged that authority. In doing so, the work becomes a commentary on information control, digital ethics, and the visibility of power in the 21st century.

Snowden appears both as icon and as controversy.



EDWARD SNOWDEN – HOPE / CHANGE

Published: 12.2.2014

Size: 3.9 × 3.2 cm (combination in print sheets)

100A ed. 521

100B ed. 521

100FF First Day Cover ed. (limited)

CONTINUES

2014

Five new names enter the series: Magritte, Sherman, Eliasson, Bourgeois and Weiner.

Each stamp keeps the same strict frame, while an inner burst of color marks the artist's impact. Different practices, different energies — yet the same structure.

Continuity through repetition.

Difference through intensity.



CONTINUES

Published: 18.11.2014

Size: 3.9 × 5.2 cm (combination in print sheets)

101W–100X ed. 125

101FF First Day Cover ed. 16 signed



CONTINUES – Final Two

2014

The series concludes with **Banksy** and **Save Me**.

With *Banksy*, anonymity enters the structured system of the stamp. A figure known for institutional critique is placed inside one of the most official formats imaginable. The tension is deliberate: rebellion framed as authority.

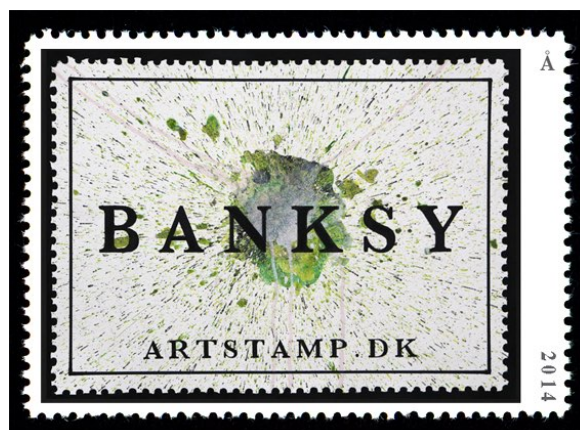
Then comes *Save Me*.

Not a name, but a statement. A plea. An interruption. Where the other stamps reference artistic influence, *Save Me* turns inward — almost collapsing the structure from within.

Read together, the two works function as a subtle critique of the entire system: canon, recognition, circulation, and validation. The stamp — traditionally a symbol of approval — becomes unstable.

If art history continues,
who sustains it?
And who needs saving?

All works in the *Continues* series also exist as original pieces. Each stamp corresponds to a singular artwork. The project therefore operates between uniqueness and reproduction — between the original object and its circulating sign.



CONTINUES

Published: 28.11.2014

Size: 3.9 × 5.2 cm (combination in print sheets)

102Ø ed. 500 – SAVE ME

102Å ed. 500 – BANKSY

102ØFF First Day Cover ed. 18 signed

102ÅFF First Day Cover ed. 20 signed

UNTITLED

2014

Following *Remember Me*, *Free Transform*, and *Untitled*, the series moves further into language as material in itself.

Here, 25 text-based works are gathered into a single full sheet. Each stamp carries one word or short phrase: *No Value*, *Action*, *Art*, *Mail Art*, *Changed*, *United*, *Out of Space*, *Remembered*, *Reborn*, *Displaced*, *Unlimited*, *Cancelled*, *Lost*, *Save Me*, *Untitled*, *Reconstructed*, *Replaced*, *Copyright*, *Free Transform*, *Remixed*, *Real*, *Image*, *Reproduced*, *Free Zone*.

The image is reduced. What remains is the concept.

In continuation of *Remember Me* (memory), *Free Transform* (alteration), and *Untitled* (absence of title), language becomes a register of artistic conditions. The words function as markers within a system: status, action, control, loss, freedom.

The sheet can be read as a map of art's circulation:

It can be remembered.

It can be transformed.

It can be replaced.

It can be reproduced.

It can lose value.

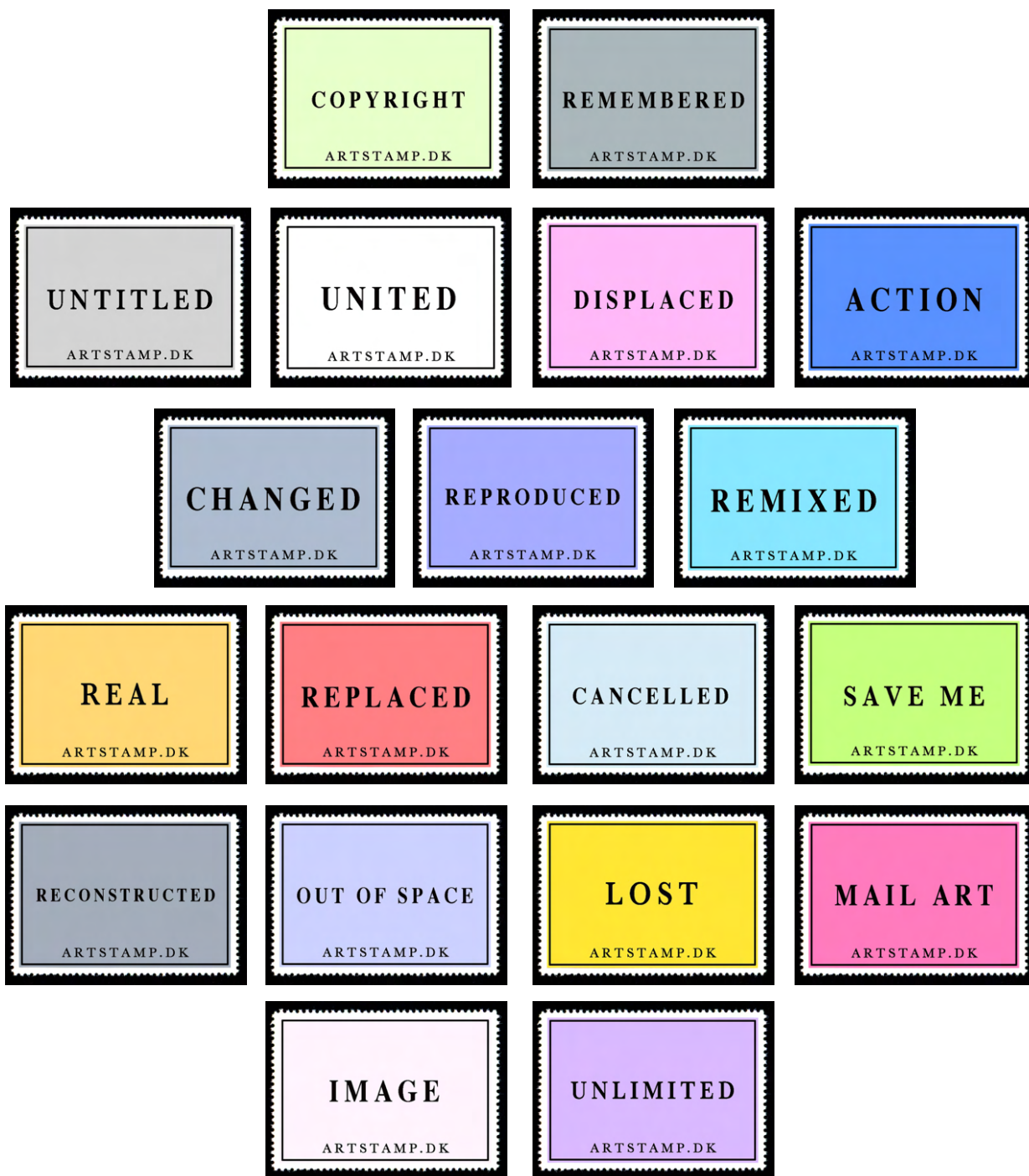
It can be saved.

The series dissolves imagery but intensifies meaning.

There is no single motif — only 25 states.

And among them: *Untitled*.





UNTITLED

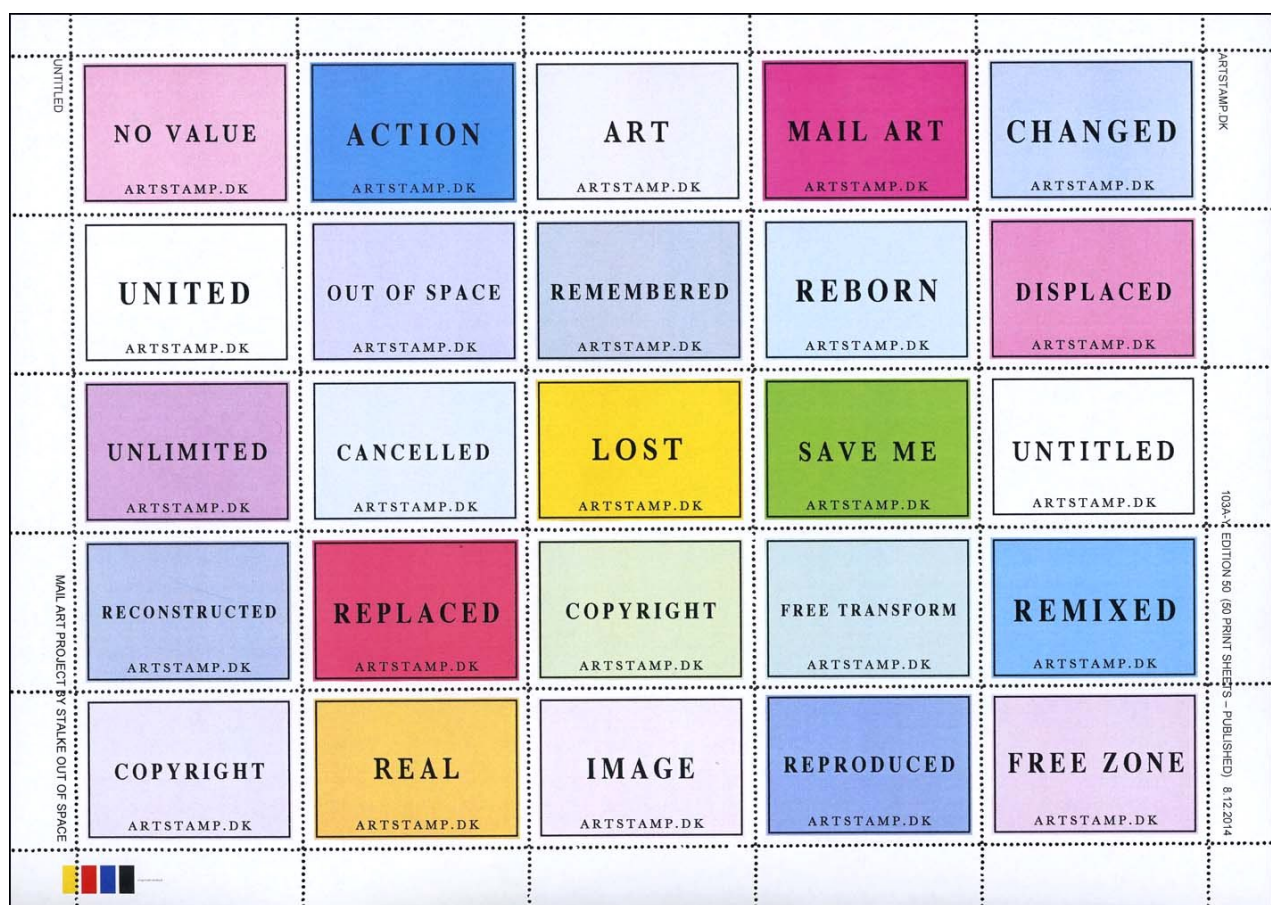
Year: 2014

Published: 8.12.2014

Size: 3.9 × 5.2 cm

103A–103Y ed. 50

103A–YFF ed. 16



2015

CHANGE

2015

The change was quiet.

During diplomatic visits connected to China and the Dalai Lama, visibility was regulated. Tibetan flags were removed. Demonstrations were relocated. Officially to maintain order — effectively to protect relations.

Denmark had strengthened its economic ties with China. Within this tension, freedom of expression was not abolished, but adjusted.

Not censorship.
But displacement.

Later investigations concluded that authorities had in several cases acted unlawfully by restricting lawful demonstrations. The balance between principle and realpolitik had shifted.

A flag lowered.
A voice moved.
A protest pushed out of frame.



CHANGE

2015

Published 14.2.2015

Size 3.9 × 5.2 cm

104A–C ed. 420

104FF First Day Cover ed. 18 signed

SOMETHING WRONG – Series A

2015

Famous artworks remain recognizable — but never complete.

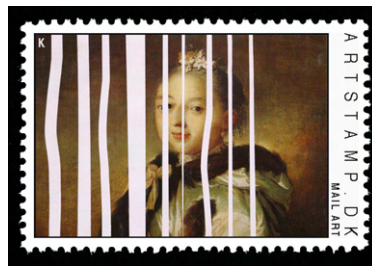
Vertical white stripes interrupt the image, creating pauses in the composition. Not as aggressive censorship, but as quiet absence. Something has been removed. Something is missing.

The viewer must reconstruct the work.

The disturbance resembles a printing error or digital glitch — yet this “mistake” becomes the core of the piece. When iconic images can be fragmented so easily, their authority becomes fragile.

Something Wrong is not only about the image.

It is about the system surrounding it — and how little it takes for something to break.





SOMETHING WRONG – Series A

Published 27.5.2015

Size 35 x 51 mm

105A–105Y ed. 25

105AZZ–105ZZZ ed. 20

DENMARK SERIES

(Election 2015)

These two stamps are based on the official campaign posters from the 2015 Danish general election and on material drawn directly from the Danish People's Party's own political program. The motifs are not invented — they are deliberate modifications of existing campaign imagery.

Here, the official portrait is altered. The politicians who, in the election posters, appear visible and approachable are now covered. The face — essential in building trust and recognition during a campaign — is concealed behind a black veil.

In doing so, the party's own rhetoric about veiling and national identity is turned back upon itself.

The stamp, traditionally a symbol of state approval and authority, becomes a critical instrument. The official image is reproduced — but shifted.

Is it protection?

Caricature?

Or a mirror of the political debate on religious freedom and visibility?

By using the party's own visual language, the work creates an ironic reversal:

When visibility is demanded of "the others,"
what happens when power itself becomes invisible?



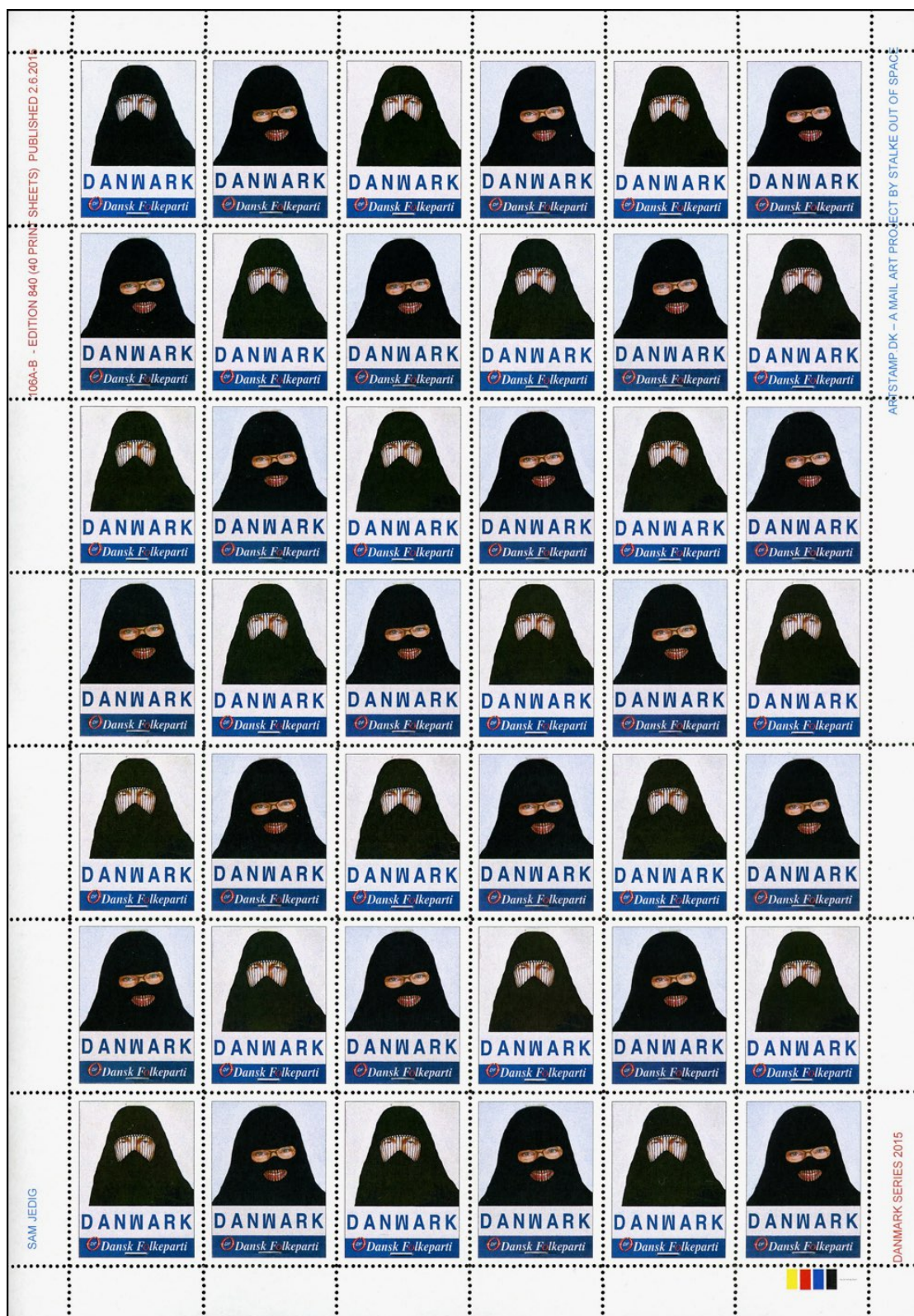
DENMARK SERIES 2015

Published 2.6.2015 (Election 2015)

Size 39 × 32 mm (combination in print sheets)

106A–106B ed. 840

106AFF–106BFF ed. 12



LET'S GO FIFA

2015

In June 2015, the FIFA corruption scandal erupted. Several high-ranking FIFA officials were arrested in Zurich following an extensive investigation led by the U.S. Department of Justice and the FBI. Charges of bribery, racketeering, and corruption shook the foundations of international football.

In this stamp, the football itself becomes a political symbol. The panels carry national colors — but also FBI logos. The game is no longer innocent. It is under investigation.

The slogan *Let's Go FIFA* sounds like stadium enthusiasm, yet it becomes ironic. Celebration collides with exposure. The global unity of sport reveals the underlying networks of money, power, and influence.

The stamp acts as a seal on the crisis.

A reminder that even the world's most popular game is not outside the system of power.

When the ball rolls, the money follows.



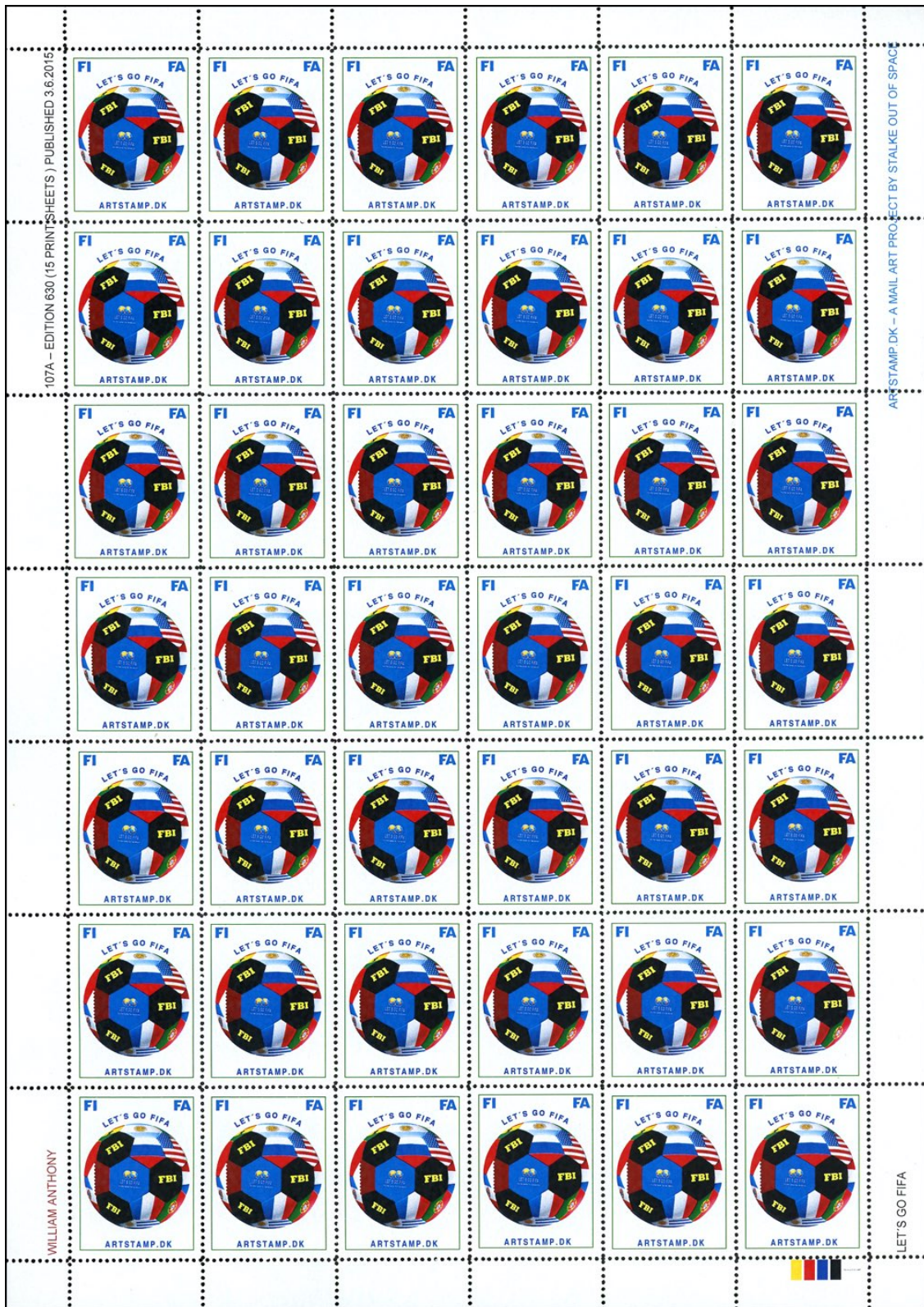
LET'S GO FIFA

Published 3.6.2015

Size 39 × 32 mm

107A ed. 630

107FF ed. 10



C40 CITIES STAMPS (COP21) – Collaboration

2015

This Artstamp was created in collaboration with C40 Cities in connection with the COP21 Climate Summit in Paris in 2015. The work was officially approved and distributed to delegates during the summit as an artistic contribution to the global climate dialogue.

The motif presents a clean and intact globe placed in a stand. The Earth appears clear and green — without visible scars. Not as a disaster, but as a responsibility.

The globe suggests overview and knowledge, yet also vulnerability. The planet is not merely a symbol — it is a shared condition.

As an Artstamp, the work moves between art, politics, and global activism.
A small format with global significance.



C40 CITIES STAMPS (COP21) – Collaboration

Size 6.5 × 44 mm

Edition 108A ed about 5860

Edition 108FF 42



DENMARK SERIES (PART 1+2)

2015–2016

The Denmark Series (Part 1 and 2) consists exclusively of existing original works executed on vintage Danish portrait prints of kings, queens, and significant historical figures from Danish history.

The original portraits — symbols of authority, continuity, and national identity — are reworked with painted masks, black overlays, and subtle color interventions. The gestures are both minimal and decisive. Faces are disturbed. The gaze is altered. Power is anonymized.

The series operates as an ironic commentary on the staging of power. Figures who once embodied the stability of state and nation are given a new, ambiguous identity.

The mask becomes a recurring motif — not as concealment, but as revelation. It exposes the constructed nature of authority and national symbolism.

By working directly on aged, original prints, the marks of time — stains, wear, patina — become part of the work itself. History is not a neutral archive. It is a material.

The Denmark Series explores the relationship between power and identity.

Who represents the nation?

And who owns its face?









DENMARK SERIES (PART 1+2)

Published 9.10.2015

Size 39 × 32 mm

109A–AM ed. 50

110AN–BZ ed. 50

109 NP ed. 24

110 NP ed. 24

109FF + 110FF ed. 22

109A TO 109AM - EDITION 50 (50 PRINT SHEETS) PUBLISHED 9.10.2015





LIBERTÉ

2015

The work refers to the terrorist attacks in Paris on November 13, 2015, when coordinated assaults on the Bataclan concert hall, cafés, restaurants, and Stade de France killed 130 people and injured hundreds.

The motif is reduced to a stylized blue Eiffel Tower — one of France's strongest national symbols. Beneath it, the word *LIBERTÉ* appears in blue, while a red form at the bottom suggests both mourning and resistance.

The colors echo the French flag.

Freedom stands upright — yet vulnerable.

The stamp functions as a quiet tribute to the victims.

A restrained visual statement in the face of violence.

Liberty — not as a slogan, but as a value.



LIBERTÉ

Published 16.11.2015

Size 39 × 32 mm

111A ed. unlimited

111FF ed. 0

AI WEIWEI

2015

The portrait of Ai Weiwei is based on publicly available internet images. These widely circulated photographs become part of the work itself. The series inscribes itself into a longer tradition of artist portraits in world history — from iconic depictions of painters and avant-garde figures to today's global artistic voices.

Through the Artstamp process, the image is reduced, filtered, and transformed into stamp format — passing through the “machinery” of Artstamp. The documentary becomes constructed. The mediated image becomes a mark.

The work reflects on reproduction, circulation, and authorship in the digital age — while simultaneously paying tribute to a central contemporary artist and his place within the ongoing narrative of art history.



AI WEIWEI

Published 20.11.2015

Size 51 × 35 mm

112A ed. 500

112FF ed. 14

2016

PANAMA (TAX FREE)

2016

Published 6.4.2016

The stamp refers to the *Panama Papers* revelations in April 2016, when millions of documents from the law firm Mossack Fonseca were leaked. The disclosures exposed how politicians, business leaders, and financial institutions worldwide — including the Nordic bank Nordea — were linked to offshore companies and tax havens.

The work reflects on global capital moving beyond national borders, and on the tension between public trust and financial secrecy.



PANAMA (TAX FREE)

Published 6.4.2016

Size 24 x 27 mm

113A ed. 1200

113FF ed. 5

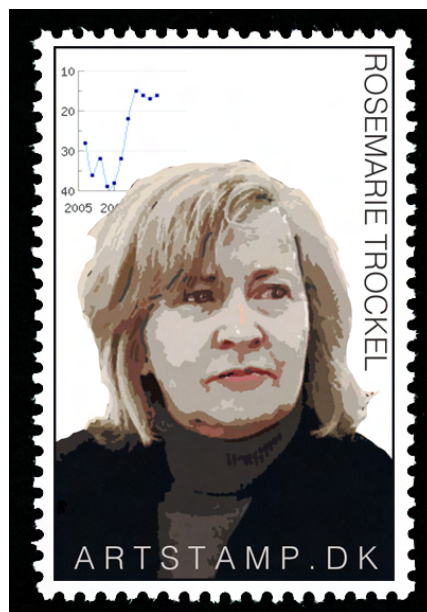


ROSEMARIE TROCKEL

2016

The portrait of Rosemarie Trockel is based on publicly available press and internet images, functioning as raw material within the work. Through the Artstamp process, the photographic source is reduced and transformed into an iconic, filtered stamp format.

Trockel is an artist who has figured on international Top 100 rankings of influential contemporary artists. The work forms part of the artist portrait series, reflecting on reproduction, authorship, and artistic identity in circulation, while paying tribute to a significant contemporary figure within global art history.



ROSEMARIE TROCKEL

Published 19.6.2016

Size 51 x 35 mm

114A ed. 250

114FF ed. 6

114 - EDITION 250 (10 PRINT SHEET) PUBLISHED 19.6.2016



ARTSTAMP.DK



GREAT AGAIN

2016

The stamp refers to the 2016 U.S. presidential election and Donald Trump's campaign slogan "Make America Great Again." Here, the figure stands veiled in front of the American flag, holding the slogan as a sign.

The covering of the face creates a visual contradiction: a promise of national clarity framed through concealment. The work functions as an ironic commentary on political branding, populist rhetoric, and the theatrical construction of identity in contemporary electoral politics.

By reducing the campaign image to stamp format, the work transforms a mass-distributed slogan into a controlled mark — questioning power, visibility, and the circulation of ideology.



GREAT AGAIN

Published 20.10.2016

Size 39 × 32 mm

115A ed. 1050

115FF ed. 12

115 - EDITION 1050 (25 PRINT SHEETS) PUBLISHING DAY 20.10.2016



SORRY MONEY TALKS

2016

Released shortly after the U.S. presidential election in November 2016, the work refers to debates surrounding campaign financing, financial interests, and the connections between political power and capital.

The slogan “Money Talks” points to the idea that economic power often outweighs political promises. Here, the mask appears slightly cracked, and the face becomes more visible — suggesting that the staging begins to fracture, revealing the economic foundations beneath the spectacle of power.



SORRY MONEY TALKS

2016

Published 14.11.2016

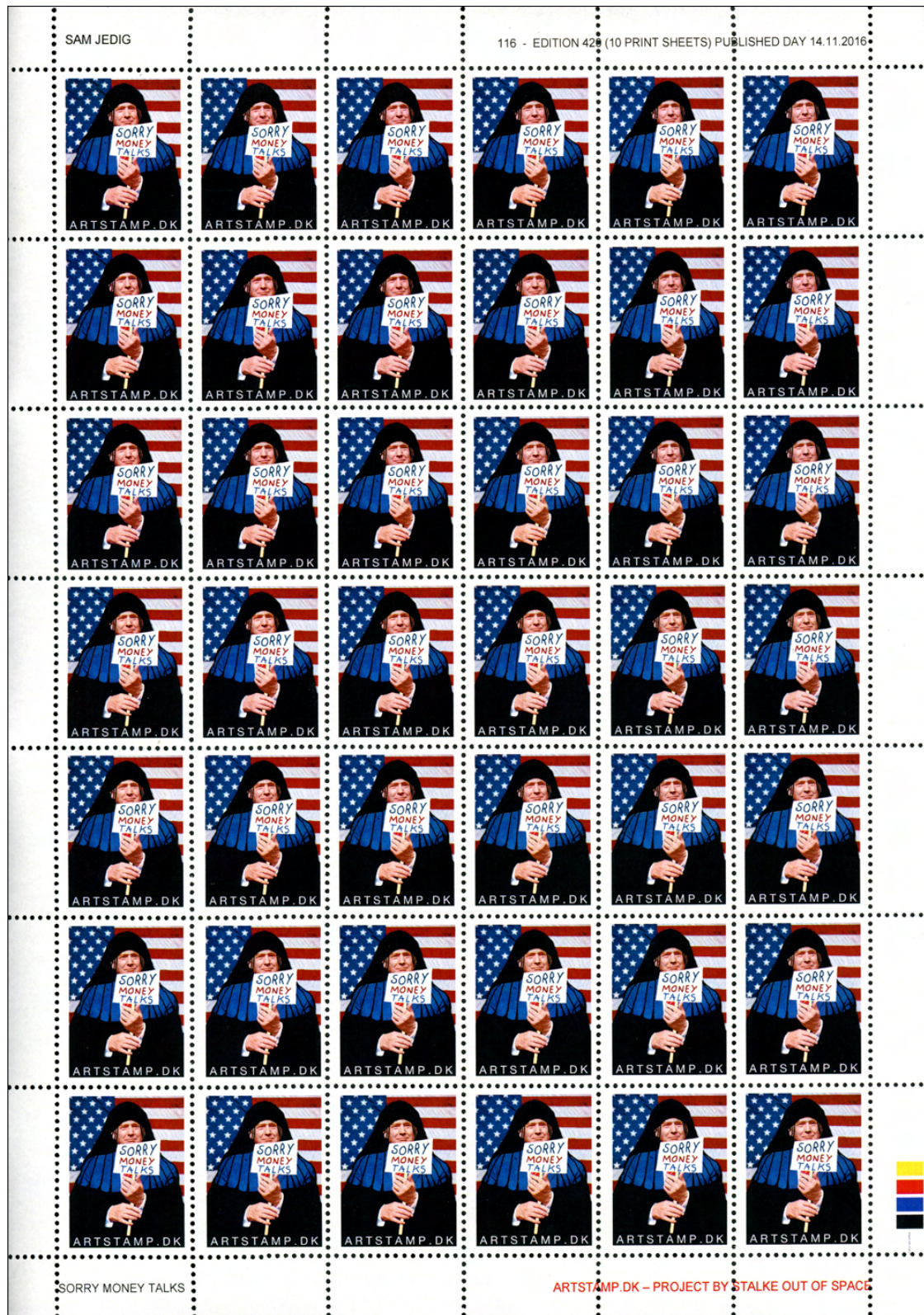
Size 39 × 32 mm

116A ed. 420

116FF ed. 16

SAM JEDIG

116 - EDITION 420 (10 PRINT SHEETS) PUBLISHED DAY 14.11.2016



2017

DAN-ARK

2017

The stamp refers to the diplomatic agreement between Denmark and China, in which two pandas were loaned to Copenhagen Zoo following a broader trade deal, including Danish pork exports to China.

The panda — a globally beloved and protected symbol — is here mirrored in the pig, an animal produced in the millions within an intensive and industrialized food system. The work exposes the contrast between the iconic and the mass-produced, between the protected individual and anonymous large-scale production.

As the panda appears as a diplomatic gift, it simultaneously becomes a sign of capital in circulation. Behind the fascination lie questions of trade, animal welfare, human rights, and economic interests.

The stamp condenses the paradox into a single image: the cherished animal and the industrial reality — bound together through global markets and political agreements.



DAN-ARK

2017

Published 11.5.2017
Size 35 × 51 mm

117A ed. 420
117FF ed. 12

DENMARK SERIES

2017

Denmark Series 2017 is built directly upon reproductions of Hans Holbein's iconic Renaissance portraits — images that historically shaped our understanding of power, authority, and national identity. Holbein's meticulously staged depictions of kings, queens, and nobility are activated here as raw material for contemporary intervention.

The classical faces are overtaken by masked figures. Black wool merges with history as both concealment and strategy. The mask functions as a counter-image to the traditional role of portraiture: where Holbein consolidated power, this series destabilizes it.

Fragments of the Danish flag penetrate the compositions, disrupting Renaissance authority. National symbolism is split, layered, and renegotiated. Pride and alienation coexist within the same frame.

The series examines how historical images of power continue to structure collective identity and belonging — and how those images can be cracked open, rewritten, and reimagined.

All works in the series exist as original, independent artworks.





DENMARK SERIES 2017

Published 11.5.2017 (Combination in print sheets)

Size 51 x 35 mm

118A–118Y ed. 35

118FF ed. 12

118A-Y EDITION 35 (35 PRINT SHEET) PUBLISHED 8.6.2017



TRANSFORMATION (FACES OF STONE)

2017

Transformation (Faces of Stone) continues the investigation of the mask as a strategy of identity. The series samples historical portraits and reduces them to a concentrated confrontation between face and concealment.

The figures appear stone-like, almost archaic — relics from another time. Through intervention, they are reactivated, generating tension between the historical image and the contemporary mask. The result is a visual short circuit in which identity emerges as construction rather than essence.

The series questions who speaks through the portrait — the individual, history, or the mask.

All works in the series exist as original, independent artworks.





TRANSFORMATION (FACES OF STONE)

Published 23.11.2017 (Combination in print sheets)

Size 51 x 35 mm

119A–119Y ed. 40

119FF ed. 16



2018

SILENCE

2018

Silence is one of the most minimal works in the series. The word appears almost invisible, rendered in faint yellow — more a whisper than a statement.

Absence becomes the central motif. No figure, no mask, no historical reference — only space and quiet.

The work moves in an almost zen-like direction, where meaning emerges through what is withheld. Its reduction functions as a counterbalance to the otherwise image-saturated interventions of the series.

Silence is not emptiness, but concentration.



SILENCE

Published 9.1.2018

Size 39 x 51 mm

120A ed. 500

120FF ed. 0

TRANSFORMATION SERIES

2018

In this part of the Transformation Series, global stamp portraits are reconstructed as visual collages. Bodies and faces no longer naturally belong together; they are fragments drawn from different historical and cultural sources, assembled to appear as a single figure.

The official portraits of kings, queens, and statesmen — originally produced as stable symbols of national authority — are dismantled and reconfigured. Identity emerges as composite, unstable, and performative.

The masked figures hold brief statements directed at the viewer: *A Way Out*, *Sorry*, *No More Conflict*, *Reset*. A voice appears precisely where the image's unity has been broken.

Fragmentation exposes the construction of power. The portrait is not a truthful representation of an individual, but a constructed surface. The transformation lies not only in the mask — but in the act of assembly itself.

All works in the series exist as original, independent artworks.





TRANSFORMATION SERIES

Published 9.10.2018 (Combination in print sheets)

Size 3.9 × 3.2 cm

221A–221AL ed. 30

221FF ed. 12



2019

RULE OF LAW

2019

Rule of Law is grounded in the democratic principle that citizens are protected against arbitrary exercise of power.

The masked figure, positioned before the symbol of the state, points directly at the viewer. Authority appears both official and anonymous.

The work poses a simple question:
Is the citizen truly always protected?



RETSSIKKERHED

Published 21.1.2019

Size 35 x 51 mm

122A ed. 500

122FF ed. ?

ELECTION 2019

2019

Election 2019 assembles faces from the Danish parliamentary election into hybrid portraits. Each figure is constructed from two political opponents — split down the middle so they remain recognizable, but only as fragments.

Identity is divided. The face becomes a political landscape.

The project points to the polarization between the red and blue blocs, while also revealing their structural interdependence. At the center of the series stands the cross — positioned between the blocs — functioning both as a ballot mark and as a symbol of division.

By redrawing the portraits by hand, the work shifts them from media image to interpretation. The politicians appear not as individuals, but as constructions within a shared system.

Who represents whom when faces can be exchanged?
Where is the boundary between difference and mirroring?

All works in the series exist as original, independent artworks.

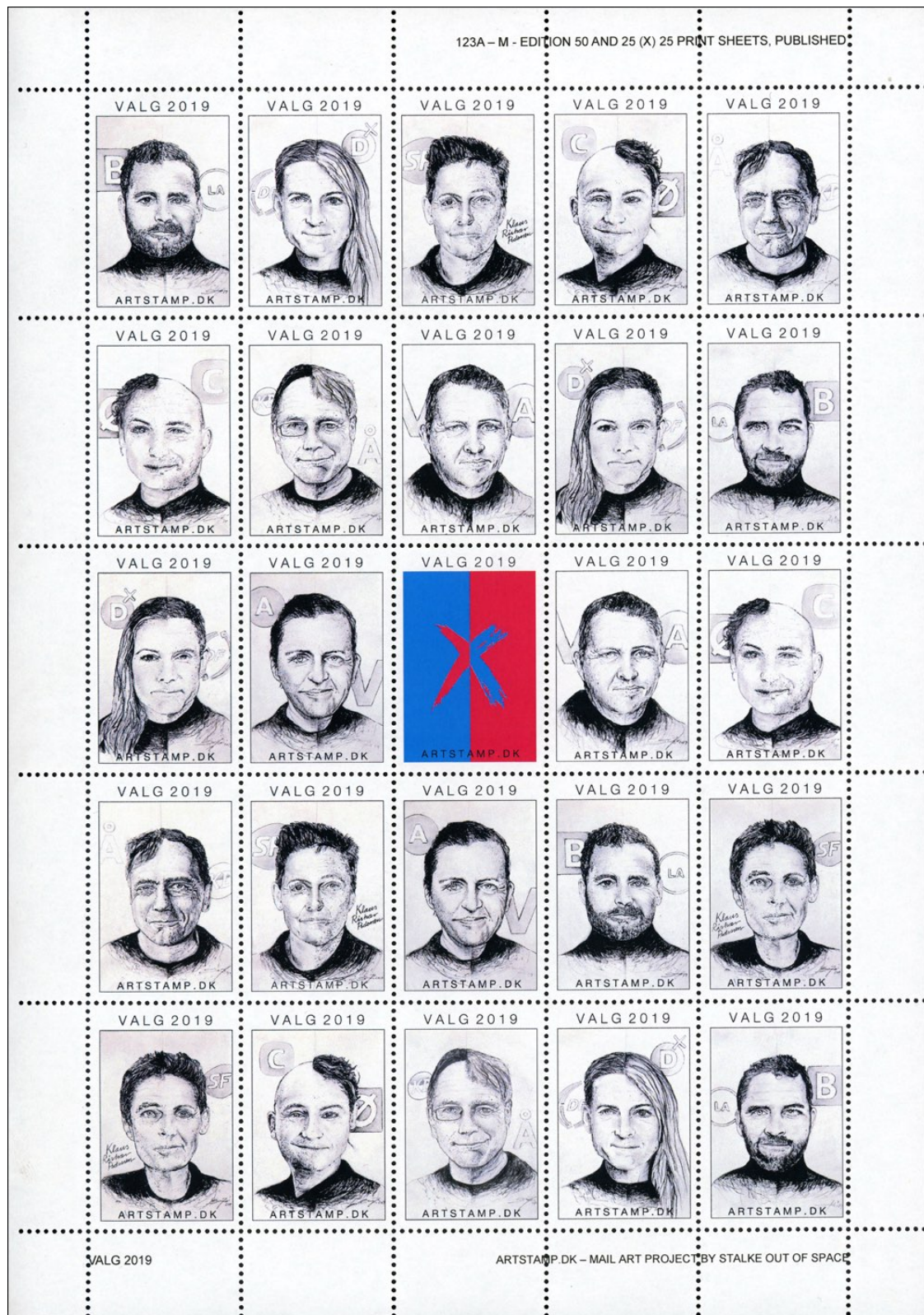


ELECTION 2019 (COMBINATION IN PRINT SHEETS)

2019

Published under election
Size 51 × 35 mm

123A–119L ed. 50
123M (X) ed. 25
123FF ed. 12



2020

SPACE – MORE SPACE

2020

Space and *More Space* are among the most radically reduced works in the series. The figure has been completely removed. No masks, no fragmented bodies, no political references — only the word and the field.

“Space” appears as an open condition: a zone without narrative, without identity. A field of distance, pause, and possibility.

“More Space” repeats and intensifies the statement. It is not merely space, but a demand for more — a shift from observation to insistence.

The works operate through minimal difference and maximum meaning. The typographic simplicity renders the surface almost neutral, yet within that neutrality tension emerges. Emptiness does not function as absence, but as potential.

Within the development of the series, these works mark a point where language stands alone as material. Space is both visual and conceptual — what is missing, and what makes everything else possible.

All works exist as original pieces.



SPACE – MORE SPACE (COMBINATION IN PRINT SHEETS)

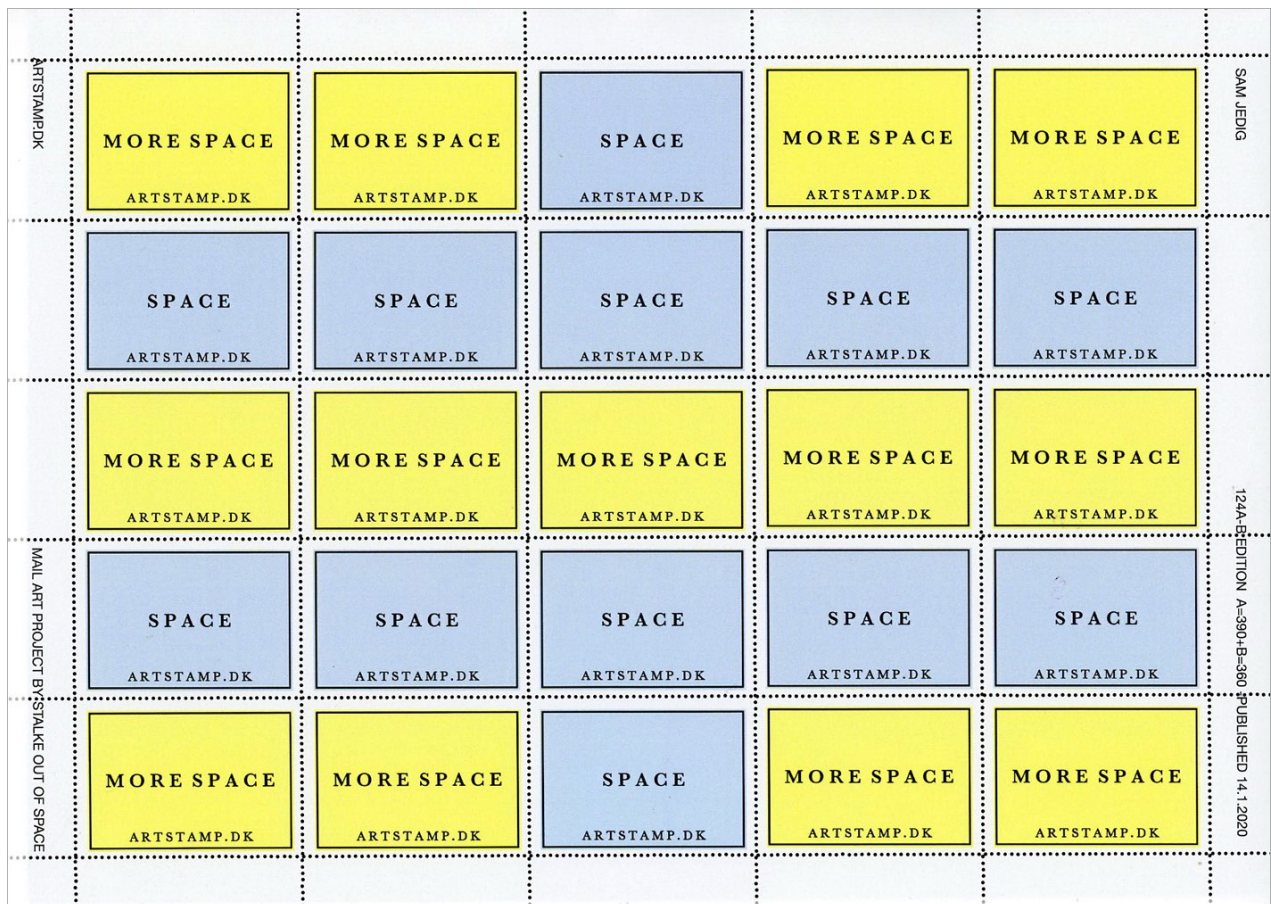
Published 14.1.2020

Size 37 × 53 mm

124A ed. 390

124AB ed. 360

124A+BFF ed. 9



@

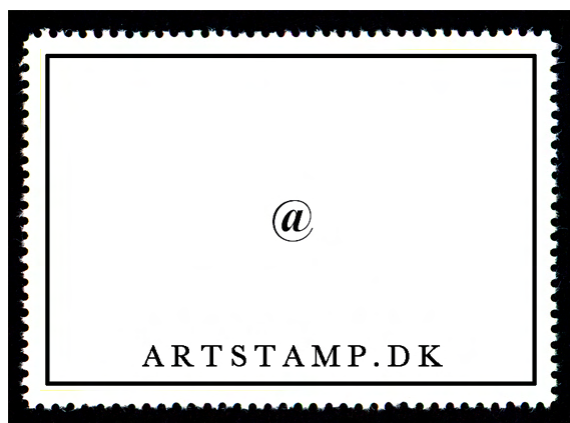
2020

With @, language is reduced to a single sign. Not a word, but an operative marker. The symbol indicates relation and position — it stands between name and domain, between individual and system.

The stamp shifts identity from figure to address. @ does not represent a person, but a location within a network. It is the connection itself — a structural necessity without independent content.

Here, language is no longer statement, but infrastructure.

All works exist as original pieces.

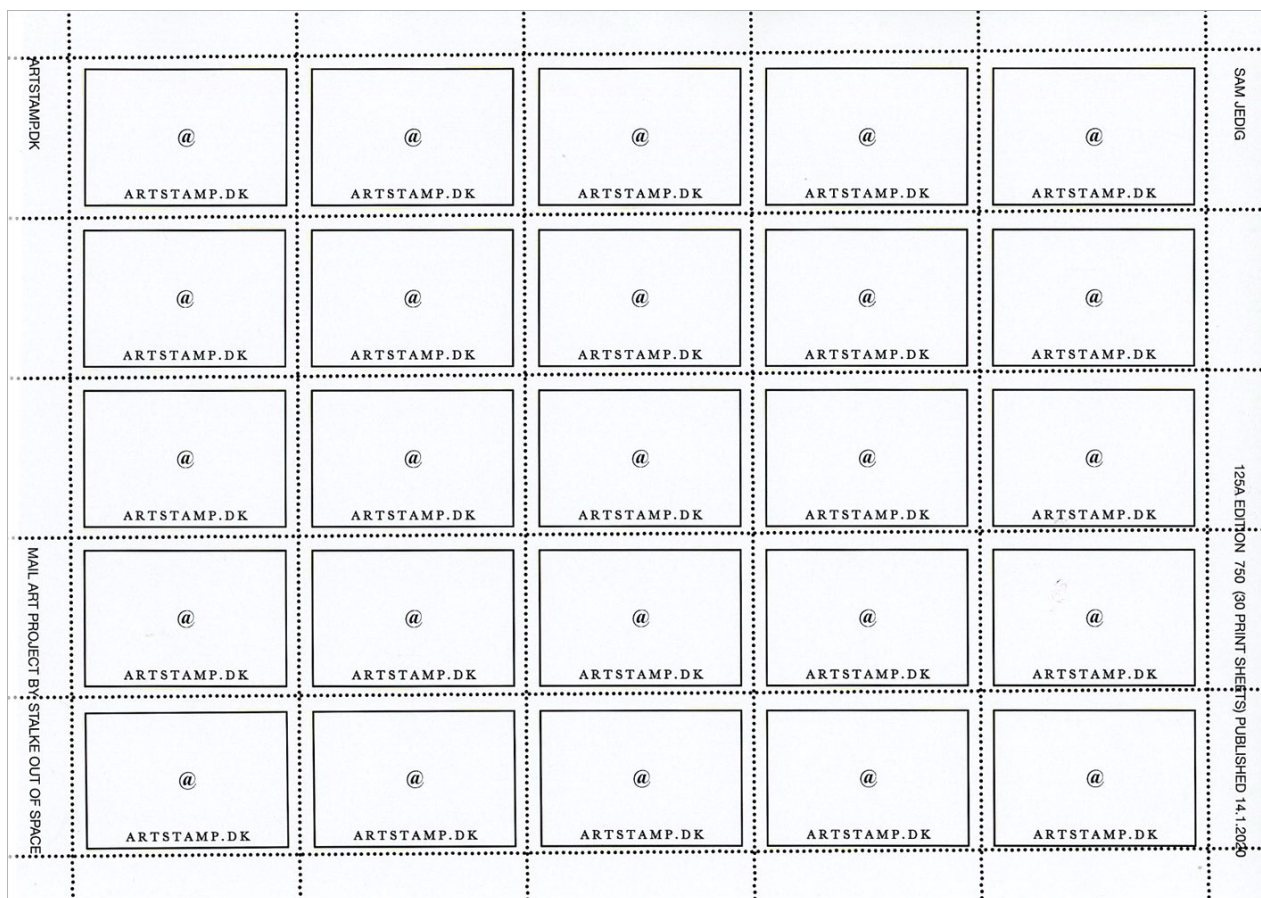


@

Published 14.1.2020
Size 37 x 53 mm

G125AB — ed. 750

G125ABFF — first day cover — ed. 9



2022

UNTITLED

2022

Untitled is part of the Mask Series, an ongoing inquiry into identity, power, and historical memory. Initiated in the early 2000s, the series examines visibility, protection, and symbolic violence — and how the mask operates socially and culturally.

In *Untitled*, this investigation continues through the sampling of historical portraits and engravings. Classical representations of authority are reworked and displaced within a contemporary visual framework. The mask functions as a structural intervention: it anonymizes the individual while exposing the mechanics of power.

The masked figure becomes both protector and oppressor — a duality that destabilizes the traditional portrait format. National symbols and insignia are intensified while the face disappears. Focus shifts from person to role, from individual to system.

The series examines the tension between authority and vulnerability, iconography and disguise. Who is ruler, who is victim, and who is merely a function within the circuitry of power?

All works exist as original pieces.



UNTITLED

Published 8.12.2020

Size 39 × 30 mm

126A–126L ed. 675 and 700

126A+BFF ed. 18

UNTITLED

Published 19.2.2021

Size 39 × 30 mm

127A–127D ed. 420 and 405

127FF ed. 9

126 K-L— EDITION K(700) L (675) 15 FULL PRINT SHEET- PUBLISHED 8.12.2020



SAM JEDIG

ARTSTAMP.DK -PROJECT BY STALKE OUT OF SPACE

UNTITLED

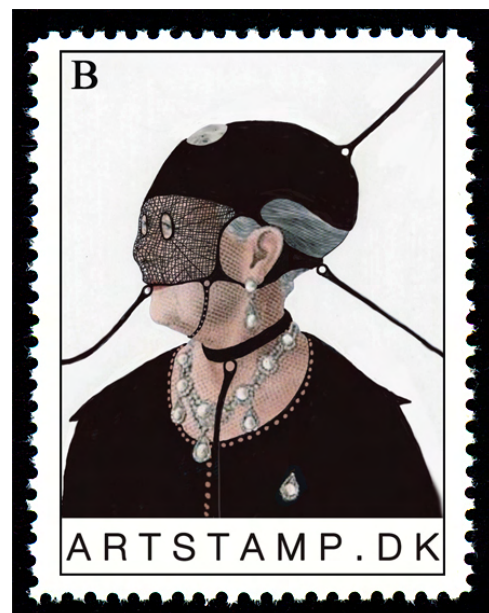
2022

This version of *Untitled* samples a Danish commemorative stamp issued in connection with Queen Margrethe II's 50-year reign (1972–2022). The original motif—depicting the queen at two different ages—is reworked and displaced through the introduction of the mask.

The two profiles are connected by a visible thread running between the right and left sides. The young and the older monarch are bound together in a constructed continuity. The mask operates as a structural intervention: it anonymizes the individual while exposing the visual production of monarchy over time.

By intervening in a national jubilee image, the work shifts from celebration to an examination of institutional power and historical staging. Continuity appears not as natural, but as shaped and maintained through representation.

The mask becomes the form of power.
The thread becomes its timeline.



UNTITLED

Published 13.1.2022

Size 37 × 53 mm

128A ed. 1120

128B ed. 1060

128A+B FF ed. 12

PROJECT BY STALKE OUT OF SPACE/ ARTSTAMP.DK



SAM JEDIG

UNTITLED

2022

This version intensifies the intervention into the jubilee stamp. The mask is enlarged, covering a greater portion of the face, while jewelry and insignia are more prominently emphasized. The ornamentation of power becomes increasingly visible as personal identity recedes.

The expanded mask shifts the balance between individual and institution. Whereas the original motif marks continuity (1972–2022), this reworking underscores the constructed nature of representation. The jewels — signs of rank, lineage, and legitimacy — approach autonomous symbols.

The figure appears both monumental and anonymous. Power is amplified externally while the face withdraws.



UNTITLED

Published 13.1.2022

Size 37 × 53 mm

129C ed. 560

129B ed. 540

129B–C FF ed. 12

129C-D SPECIAL EDITION C=560 - D =540 (20 PRINT SHEETS) PUBLISHED 14.1.2022



SAM JEDIG

PROJECT BY STALKE OUT OF SPACE/ARTSTAMP.DK

UKRAINE BLEEDING

2022

Ukraine Bleeding responds directly to the Russian invasion of Ukraine in 2022. The national flag is punctured by bullet holes; from each impact, red traces descend. The flag itself appears to bleed.

The work reduces the war to a stark visual equation: territory, violence, and consequence. The blue and yellow fields—symbols of sovereignty and identity—are disrupted by marks of attack. Blood becomes both literal and symbolic, standing for civilian loss, destruction, and the vulnerability of a nation under assault.

By using the format of a stamp—traditionally a marker of statehood and circulation—the work intensifies the contradiction. A symbol of national identity becomes a surface of violence.

The image is minimal.
The statement is not.



UKRAINE BLEEDING

Published 13.3.2022

Size 35 x 51 mm

130 ed. 375

129B-C FF ed. 9

Kings, Queens and Dictators

2023

Kings, Queens and Dictators forms part of a larger body of original works investigating the postage stamp as a political image and circulating symbol of authority. In this version, Queen Elizabeth II appears as the central figure. Her official profile—familiar from British stamps—is positioned at the center, yet transformed into a new identity and altered expression.

The iconic silhouette, traditionally a stable sign of continuity and sovereign legitimacy, is manipulated and embedded within a dense field of historical power imagery. The central figure becomes both recognizable and estranged. Identity is destabilized.

The intervention can be read as an inquiry into the gaze of propaganda: how the face of power is constructed, reproduced, and internalized. The stamp—an object designed for controlled circulation and national affirmation—becomes instead a site of distortion and critical reflection.

Even the most canonical figure is revealed not as neutral, but as produced within the machinery of representation.



Kings, Queens and Dictators

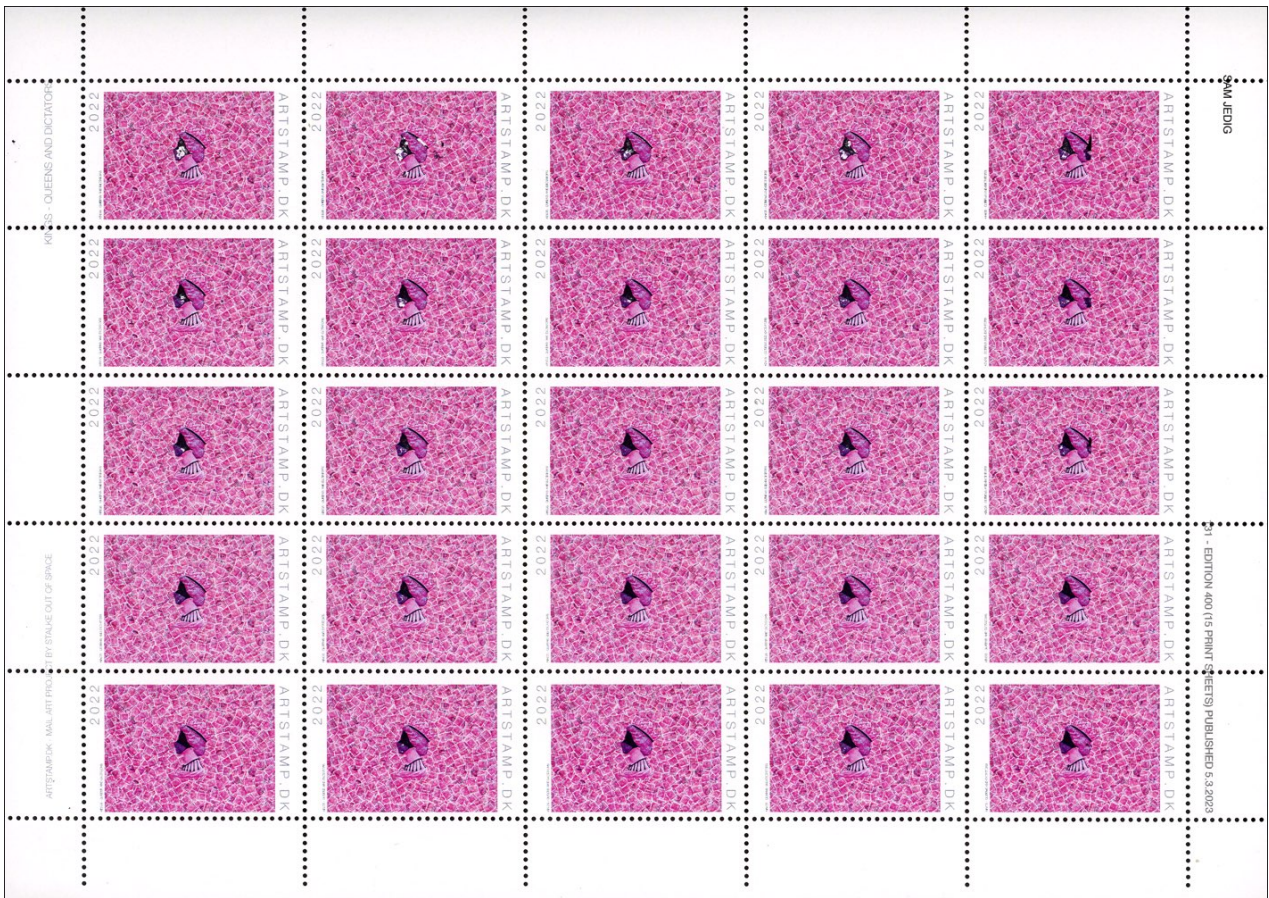
Published: 5.3.2023

Size: 37 mm × 53 mm

131 – Edition 400

131 NP – Edition 250

129 B–C FF – Edition 7



2024

THRONE SUCCESSION

14.1.2024

This work marks the transfer of power between Queen Margrethe II and her son, Frederik X, on 14 January 2024. Two profiles face one another, connected by a thin thread. The connection visualizes both continuity and transition — a direct line between two monarchs, two generations, two eras.

The thread functions as a central symbol: it may be read as bloodline, responsibility, tradition, and constitutional continuity. At the same time, its fragility suggests that power is not merely inherited, but carefully balanced.

Rather than presenting a triumphant historical scene, the composition is reduced to silhouettes and date. The official moment is distilled into a graphic encounter between past and future.

Through the format of the postage stamp — itself a state emblem — the transition is formalized, circulated, and embedded within national imagery.



THRONE SUCCESSION

Published: 14.1.2024

Size: 37 mm × 53 mm

132 – Edition 2000

132 FF – Edition 15

SAM JEDIG

132A TRONSKIFTE 14.1.2024 - PUBLISHED 14.1.2024 - EDITION 2000 - (40 PRINT SHEETS)



ARTSTAMPDK - PROJECT BY STALKE OUT OF SPACE

Bees of Europe

2024

Bees of Europe addresses the accelerating decline of bee populations across Europe. The image combines the European Union flag with a prohibition symbol placed over a bee, creating a visual tension between protection and threat.

Bees are essential pollinators, fundamental to biodiversity, agriculture, and food security. Yet across Europe, populations are under severe pressure due to pesticide use, habitat loss, monoculture farming, climate change, and disease. The crossed symbol may be read both as a warning and as an indictment: a system that regulates, yet simultaneously contributes to ecological fragility.

By placing the bee at the center of a political emblem, the work reframes environmental crisis as a continental responsibility. The postage stamp format — traditionally a sign of state authority and circulation — becomes a platform for ecological urgency.



Bees of Europe

2024

Published: 2.5.2024

Size: 32 mm × 45 mm

133 – Edition 400

133 FF – Edition

Marked as a Bullet

2024

The Ukrainian flag is pierced by a massive bullet hole. The fabric appears torn apart, the blue and yellow ruptured, the center left hollow. The void becomes the true subject of the work.

After years of war, it is no longer only territory that is damaged — it is lives, cities, relationships, and futures. The large, violent opening operates as a condensed symbol of collective loss. Not only those killed, but also what cannot be restored: safety, trust, continuity.

The postage stamp — traditionally a marker of sovereignty and national identity — is here physically penetrated. The image of the nation is not merely threatened; it is breached.

The hole functions both literally and metaphorically: a wound, an absence, a testimony to the irreversible void war leaves behind.



Marked as a Bullet

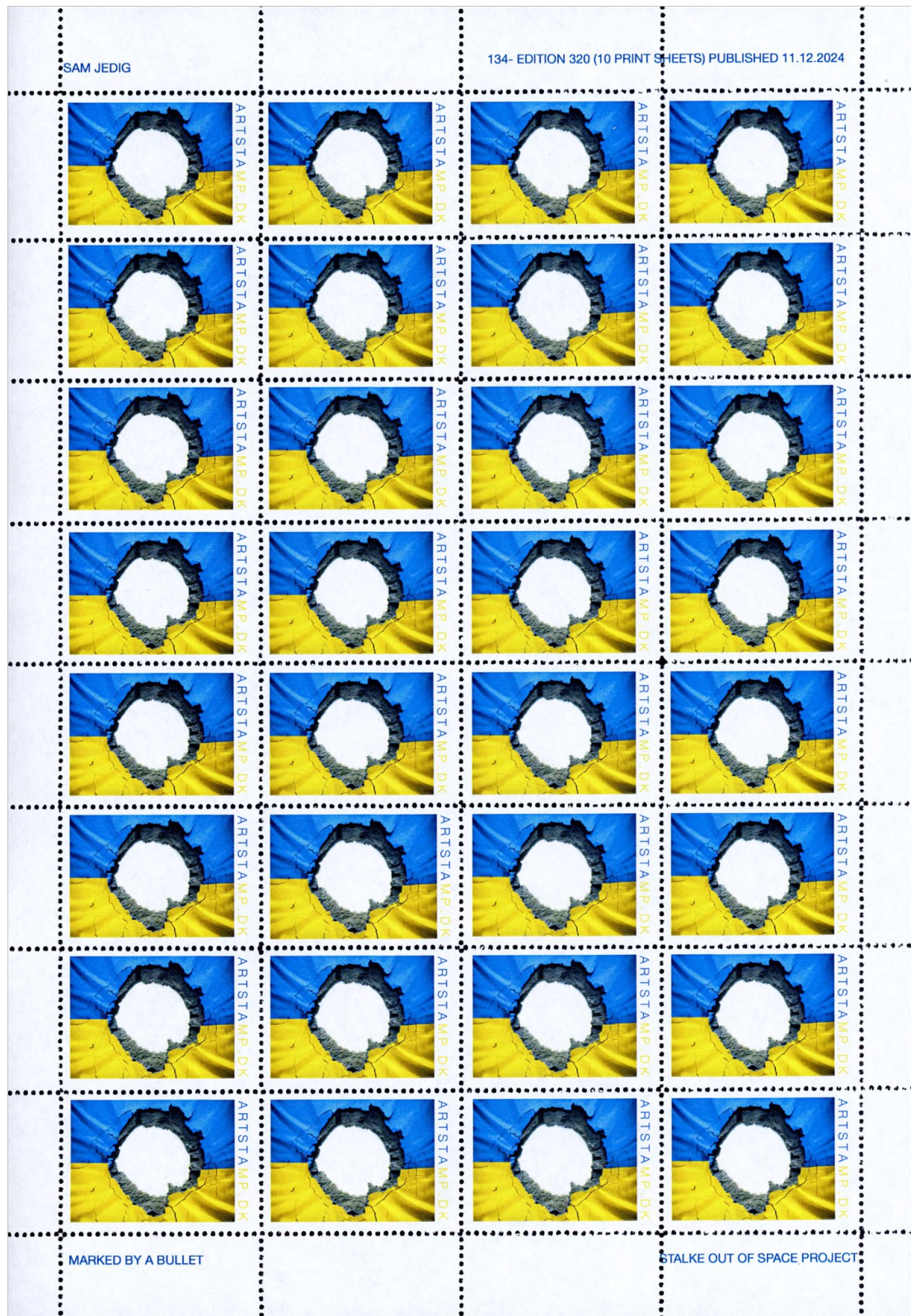
Published: 11.12.2024

Size: 32 mm x 45 mm

134 – Edition 320

134 NP – Edition 336

134 FF – Edition 12



Not For Sale?

2025

This work refers directly to the political controversy surrounding renewed U.S. interest in acquiring Greenland following Donald Trump's return to office. The issue first emerged in 2019, when Trump publicly expressed the intention to purchase Greenland from Denmark. The proposal was firmly rejected by both the Danish and Greenlandic governments, and a planned state visit was subsequently canceled.

In early 2025, after his re-election, the discussion resurfaced, reigniting diplomatic tension. Greenlandic and Danish officials again emphasized that Greenland is not for sale and that its future is determined by its own people. The phrase "Greenland is not for sale" became both a political statement and a symbolic line of defense.

The image condenses this geopolitical tension into a stark visual gesture: Greenland marked by the American flag. The work questions sovereignty, ownership, and the persistence of territorial ambition in the 21st century.

It frames the island not as property, but as a political and cultural entity resisting commodification.



Not For Sale?

Published: 8.1.2025

Size: 45 x 32 mm

135 – Edition 288

135 FF – Edition 12

A Dream

2025

The figure is Donald Trump, almost entirely covered. Only the hands and the sign remain visible: *A Dream*. The face is concealed, yet the posture and gesture remain recognizable. Identity is simultaneously exposed and obscured.

Behind him, the American flag functions as a familiar political backdrop. However, the masked presence disrupts the expected image of authority. The question emerges: whose dream is being presented? Is it Trump's personal vision, the MAGA movement's ideological project, or a rebranded version of the American Dream itself?

By covering the face, the work shifts attention from the individual to the slogan. "A Dream" becomes unstable — open to irony, critique, and ambiguity. The promise of hope is present, yet the concealment suggests control, strategy, and constructed narrative.

In a period marked by internal polarization and shifting global influence, the work can be read as reflecting a nation negotiating its own identity. The dream is not universal; it is contested, politicized, and reframed.

The mask protects — but it also distances.



A Dream

Published: 3.2.2025

Size: 39 x 32 mm

136 – Edition 288

136 NP – Edition 336

136 FF – Edition 9

POST

2025

This work marks a historic turning point in Danish postal history. After more than 400 years of continuous state-organized letter delivery, Denmark has decided to end its traditional national postal letter service. From 2026 onward, PostNord Denmark will cease handling letter distribution as a state postal function, making Denmark the first country to phase out nationwide state-run letter delivery in this form.

The Danish postal system dates back to 1624, and for centuries the red post box has symbolized communication, civic infrastructure, and state presence in everyday life. With the decline of physical mail in the digital age, this symbol now stands at the threshold of disappearance.

The iconic red Danish post box — here marked with a cross — functions as both obituary and acknowledgment. The cross signals the end of an era, while also serving as a gesture of gratitude. Since 2007, Artstamp has existed alongside the official postal system, operating parallel to the state's stamps and cancellations. This work becomes a farewell and a recognition of that long coexistence.

The image captures a cultural transition: from physical letters to digital exchange, from state infrastructure to privatized and parcel-focused logistics. The post box is no longer simply an object — it becomes a monument to a closing chapter in communication history.



POST

Published: 3.2.2025

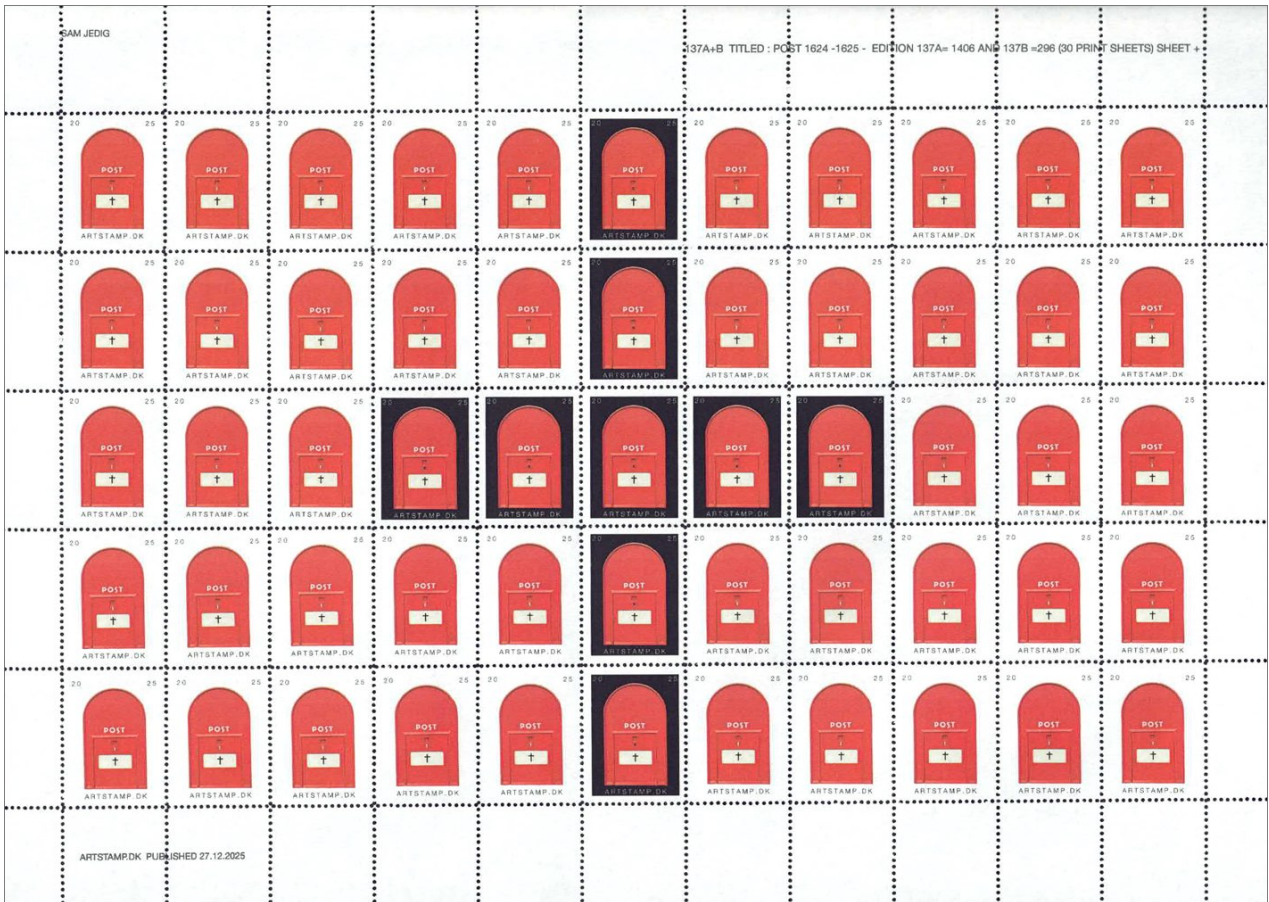
Size: 30 x 24 mm

137A – Edition 1406

137B – Edition 290

137AX – Special Edition

136 FF – Edition 9



Greenland Not For Sale

2026

I denne nye udgave er krisen eskaleret. Den grønlandske isbjørn står tilbage med det amerikanske flag revet ned — et symbol på afvisning af stormagtsambitioner og geopolitisk pres.

Flaget, normalt et tegn på dominans og global magt, fremstår her som et fragment. Grønland bliver ikke et objekt for handel, men et epicenter for en større konflikt om suverænitæt, ressourcer og klimaforandringernes konsekvenser.

Værket peger på en krise af gigantiske dimensioner, hvor gamle magtsymboler mister deres autoritet i mødet med naturens og historiens realiteter.



GREENLAND NOT FOR SALE (2026)

Published: 17.1.2026

Size: 30 x 24 mm

1387 A–F
Edition 210

138 A–F (NP)
Edition: 140

No.: 138 AF (FF)
Edition: 12

138A-F - EDITION EACH 210 (30 PRINT SHEETS) PUBLISHED 17.1.2026



EXPLANATION

ED = Edition
NP = No Perforation
VART. = Variant
COM. = Combination
FF = First Day Cover
TYPE I = Type of Print
TYPE II = Type of Print
SIGN. = Signature

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